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TRUTHS OF LANGUAGE.

The Ramakrishna Mission

COMPARATIVE PHILOLOGY OF
THE SANSKRIT, BENGALI AND
INCIDENTALLY OTHER PRAKRITS

PARTS I & II.

BY

SRINATH SEN.

*Retired Deputy Magistrate and author of
"BHASHA TATTWA".*

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PREFACE.

It is well known that Philology had its root in 'Prákrita byákaran' which was a supplement to the Sanskrit grammar in relation to Prakrits. The Bengali and other modern forms of speech of the Hindus were ever called and treated as Prakrits ; but within the last century they began to be looked upon as so many non-Aryan tongues having no grammar or literature except some ballads composed by or for the mass.

The real nature and origin of the modern languages of the Hindus having been thus forgotten it became absolutely necessary to retrace them by philological enquiry, but India was apathetic. At last when the pressure became too hard, Philology burst out under immense difficulties through the humble efforts of this author. It made its first appearance in a rudimentary form in Bengali in the year 1900 in the name of 'Bhāshātwa' or truths of language Part I, and was completed in Part II in 1909.

The object of it was to show that Sanskrit was not the name of a separate language but as its name imports, that of the refined or literary form of a speech of which the Prakrits, ancient or modern, were the provincial oral forms.

At the suggestion of Prof. Blumhardt of Oxford (vide appendix II) and on the recommendation of the Honourable Rai Radha Nath Das Bahadur M. A. Inspector of Schools, Orissa, and Mr. W. A. Lothian M. A ; I. C. S. Assistant Political Agent, Bundelkhand, the author, inspite of all his short comings, undertook the bold task of editing this book in English with additions and alterations, in order to make it accessible to those who do not know the Bengal Prakrit. The whole of Part II of this edition is newly added, and it is humbly presented to the public in its revised form.

Srinath Sen.

INTRODUCTION.

This book opens with an attempt to elicit the principles of creation of language oral and literary, with glimpses of the primitive condition of the same. It then presents the phonetic laws, which govern the modification of words from one form to another ; and thus equipped, starts with the main work of tracing by those laws the origin of the 'Bengali' and occasionally Sanskrit and Hindi words and suffixes.

From chapter V (pages 49.—65) it would appear that if the words of a Bengali sentence be shown with their suffixes in full Sanskrit form, the language which they make becomes an easier form of the Sanskrit, which may be called its *refined oral* form ; because unlike the literary Sanskrit, it is circumlocutory and sometimes ungrammatical and bears other characteristics of an oral language. It may be called the *refined oral* form of Sanskrit because it is distinguished from the ordinary oral form called Prakrit by its words being pronounced fully, while in the Prakrits they are spoken in broken forms. The former represents the spoken form of the learned and the latter that of the women and vulgars. These two forms of the oral language are compared.

Chapter VI which begins the identification of two forms of a word, describes in page 66, the process adopted in this book for such identification. The occasional violations of the rules of grammar which will be observed in the process of changing the Sanskrit words to their Prakrit forms, are due to the fact that the changes are made by the common people not by learned men.

The case endings and verbal suffixes in Chapter, IX, to XII are shown to be no part of the original language but to have been subsequently formed by poetical imagination under poetical necessity. They show the origin of the Sanskrit, Bengali, and Hindi suffixes, and contain suggestions which may attract the special attention of the readers.

The subject next treated of is the construction of words and sentences, in chapter XIII. It is shown that in all modern Prakrits as well as in the Vedic Brahmins, the verb occupies the last place of a sentence, and it is therefore suggested that the same is the rule of the Sanskrit though its existing literary prose works are written in poetical style in disregard of any rule of syntax. The above suggestion is supported by A. H. Sayce who says, "The normal place of the verb in Latin is at the end of the clause and the same rule may be said to hold good in the German and Dutch, but the Romance languages which have grown up through the contact of Teutonic and Latin population, place the verb before the objective case. The English follows the same order."

A comparison is then made between the literary Sanskrit and its Bengal Prakrit by putting under each word of a Sanskrit sentence its corresponding forms in Bengali and Hindi which would show that simple Sanskrit, inspite of its Sanskrit suffixes, is still intelligible to a Hindu, atleast as intelligible as the Hindi, if not more. The next chapter which finishes Part I, shows the position which the Sanskrit and Prakrit literature and speeches hold in relation to each other.

Part II is devoted to tracing the origin of the names of objects and their qualities and acts which are essentially

required by all classes of men alike in the ordinary affairs of life. It illustrates the principles of creation of language and modification of words laid down in Chapters I, II and IV, and brings to prominence two most important rules viz, (1) 'compression of idea or sentence' in art, 4, page 299, of which numerous examples may be found in English as well as in Bengali, Hindi &c. ; (2) the Prakrit use of the Sanskrit suffix 'y' (य) in converting nouns and adjectives to verb (vide art, 14, page 204). These two rules may be found to act in the construction of many words through out the book. It is therefore necessary to remember them in reading the book from beginning to end.

The words Sanskrit and Prakrit are in this book generally used in the sense of the literary and oral forms of language respectively.

It may be noted for convenience of the readers that Chapters I, II, and IV of Part I deal with the laws of creation and modification of words and suffixes. Chapters XIII, XIV and XV, show the relation between the Sanskrit and Bengali. And the other Chapters including Part II are devoted to the explanation of how the essential words in Bengali and sometimes their Hindi and Sanskrit forms may be derived from their original shape by the philological and phonetic laws.

The author is indebted for the kind assistance which he received from Mr. W. A. Lothian, M.A., I. C. S., Assisiant Political Agent, Bundelkhand ; and to Prof. H. C. Sen, M. A. of the Calcutta Presidency College ; and to Raja Kshitindra Dev Raymahasay, M.A., who read portions of this book and made valuable suggestions which were gladly accepted.

Srinath Sen.

TRANSLITERATION

The Roman letters with or without diacritical signs used in the transliteration of the Sanskrit words should be pronounced as shown below :—

(The four starred letters are to be particularly remembered.)

अ	अ	* a	as a in ball; or as o in pot.
आ	आ	* á	as á in art, ark, etc.
इ	इ	i	as ee in feel.
ऊ	ऊ	ú	as oo in fool.
ए	ए	* e	as 'ay' in play.
ओ	ओ	o	as w in waft, wonder.
ः	:	* ñ	as in monsieur.
:	:	h	as an accent on the preceeding vowel.
ग	ग	g	as in garb, (and never like 'j')
ट	ट	t	as cerebral 't'.
ड	ड	ḍ	as cerebral 'd'.
त	त	t	as dental 't'.
द	द	d	as dental 'd'.
य	य	y	as z when it begins a word.
व	व (lateral)	w	as v when it begins a word.
श	श	s'	as palatal 'sh'.
ष	ष	sh	as cerebral 'sh'.
स	स	s	as 's' dental.
ह	ह	r	as 'rr' cerebral.

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TRUTHS OF LANGUAGE

CHAPTER I.

Creation of Language.

One has only to mark the working of nature in little children to see the rise of thoughts and ideas in man and the manner in which these are expressed. As soon as a child is born he begins to feel and as language is but the expression of internal feelings or ideas, the process begins from the earliest period of life. Every feeling of the mind, it would appear, re-acts generally on the whole body, but it specially affects a particular part through which it finds spontaneous expression. For instance, shame causes the head to bend, pleasure causes a smile in the face, anger reddens the eye. Similarly as one feels a desire to express an idea that desire affects the whole body generally, and in particular the organs of speech, *i.e.*, the palate, lips &c. The manner in which this desire acts physically in the brain is however beyond the province of philology. The first working of the vocal organs in children is observed merely in the utterance of inarticulate sounds like those of a dumb man who struggles to express his ideas by sounds as well as motions of his body. With the growth of the child his sounds become more distinct and methodical and gradually form what is called language. The different ways in which this development is effected are notably the following eight :—

I. The first exercise of the vocal organs produces as has been mentioned, inarticulate sounds. It then gradually assumes a method: instead of uttering inarticulate sounds at random, the child begins to utter those sounds which he hears. He then discovers a connection between a particular sound which comes to his ear and some particular object or fact which he observes simultaneously. For instance, an English child associates the sound "moo" with cattle, "quack" with a duck, "bowwow" with a dog, and when he is small he often calls a dog "bowwow" &c., and thus many objects derive their names from some sounds which they make or with which they may be in any way connected. For instance, the bird '*koki*' (English Cuckoo) derived its name from its cry "koo koo". The bird '*ka'ka*'* (English crow) was so called from its cries "*Ka'a'*, *Ka'a'*". It seems, the voice of the Indian crow is more strident and harsh than that of the English crow which is shown by the difference in representations of the sounds they make. The English bird is shown as uttering '*caw, caw*' and the Indian "*káá, káá*". Thus the original Prakrit word for crow was '*ka'a*' which is still current in ordinary spoken language as '*Káwá*' and which was adopted in Sanskrit as *Káka*. There are a good many onomatopoeic words in English, e.g., boom, splash, bang, etc, which represent fairly exactly the sound they are intended to represent. This process of formation of words may be called *Sabdánukaran* or 'imitation of sounds'.

* a (ball), a' (fa'r), i (in), u (crude), e (bred), o (note), y = j.

II. There is another class of words which originates from what may be called *Bha'bochchhwa's* ভাবোচ্ছ্বাস (impulsive expression). When a man feels a sudden pain or pleasure or disgust he at once cries out *oh, a'h* or *ba'h*, such sounds representing the corresponding feelings. It is not improbable that many of the words which are now current had their origin from this source, because in the early days of humanity the organs of feeling were quite fresh and therefore most impulsive. But owing to the innumerable changes which the words have undergone since their creation it is difficult to trace them to their real origin now.

III. The inarticulate sounds uttered by little children in the exercise of their vocal organs, such as *da' da' da'*, *na' na' na'*, *pa' pa' pa'*, *cha' cha' cha'*, *ba' ba' ba'*, *ma' ma' ma'*, &c., convey no meaning in themselves, but the relatives of the child, in their fondness give them a meaning. For instance, when the child is uttering the sound *pa' pa' pa'* the English father vauntingly says, "he is calling me," similarly when the child utters *ma' ma' ma'* the English mother eagerly assumes that dear name. In the same way a Bengali brother assumes the name *da' da'* while in England the dad or daddy is appropriated by the father. The grand-father appropriates the sound *na'na'* in upper India. The uncle in India assumes the dear name *cha'cha'* and so forth. Each country gives different or same meaning to each of these utterances. This class of words may be called '*artha'ropa*' or giving meaning to otherwise meaningless sound.

Art 2. Impulsive expression.

Art 3. Ascription of meaning to inarticulate sounds.

IV. *Upama'* (analogy). Whenever we see any object or entertain any idea, it is our nature to compare it with a similar object or idea which we have seen or conceived before. For instance, the
 Art 4. Analogy. black colour is expressed by the word 'Ka'la' কাল by comparing it with the black crow. 'Ka'la' may radically mean like the 'Káá' which is the original onomatopoeitic word for crow. The word '*chikkan*' which in Bengali means 'thin' may be derived from Sanskrit '*chikkan*' which means a betel-nut tree which is thin and long. The word '*sarala*'—straight, may be derived from 'sar' সর a kind of grass which is straight, and it may radically mean being straight like 'sar'. The Bengali word '*chittar*' চিত্তর or '*chit*' চিৎ may be derived from Sānskrit '*chitra*'—a picture : the position of a picture is lying flat on its back'. Hence the word '*chittar*' means 'the position of lying on the back'.

V. '*Bha'bānukram*' ভাবানুক্রম (Association of ideas.) The adjustment of troops in the battle field reminds one of the
 Art 5. Association of ideas. two wings of a bird and an Englishman therefore says right "wing" and left "wing" of the army. Two parties in a suit or case are called by the Hindus '*prathama paksha*' or '*dwitiya paksha*'. Like the wings of a bird the fan stirs the air, and it is therefore called '*pa'kha*' পাখ। Thus one original word gets different meanings by *Upama'* (analogy) and *Bha'ba'nukram* (association of ideas) and many words are formed from the original by slight changes in form.

VI. *Dwirukti* দ্বিরুক্তি i.e., telling a word twice. In language, we find that many ideas are expressed by

reduplication, for instance, the Bengali word '*karia karia*' (doing and doing) means by doing an act repeatedly; '*sange sange*' (with and with) means 'immediately or very close by', as 'A assaulted B and immediately (*sange sange*) he was arrested.' Repetition in Bengali also implies plurality, for instance, '*Kon Kon lok gia'chhila*' means who and who went, i.e., what persons went? '*Ye Yabe*' যে যাবে means he who would go. '*Ye Ye Yabe*' যে যে যাবে means those who would go.

The Bengali idiom '*madhye madhye*' মধ্যে মধ্যে (in the middle and middle) means 'here and there' in respect of place and 'now and then' in respect of time. 'From the middle of one area to that of another', must necessarily denote a distance as the two middles cannot be contiguous. Therefore when it is said that a road is '*madhye madhye*' planted with peepul trees, it means that peepul trees are planted at some distance from each other.

The Sanskrit word '*kala*' कल—a thin sound, has, it seems given birth to four more words by duplication, viz., '*kala kala*' कलकल, '*ka'kali*' काकली, '*kallola*' कल्लोल, and '*kola'hala*' कोलाहल. The repetition of the word '*kala*' कल in these cases implies the continuation of the sound. The repetition of the word '*chala*' चल—to move,) it seems, formed the origin of the word '*chunchala*'. '*Chala chala*'=chalchala or chanchala, the letter (*l*) being convertible to (*n*) under the phonetic rule which will be found hereafter in Chapter IV. It means moving continuously. The repetition of the word '*pata*' पत (fall) gave birth to the Sanskrit word '*papa'ta*' पपात । By contraction '*pata pata*'=*papa'ta*. '*Pata*' means 'to fall',

'papa'ta' means 'fell'. Here the repetition was used to imply past tense:—Greek, *pano*, *pepanho*; Latin *fallo*, *fecelli*.

VII. 'Anurupokti,' অনুরূপোক্তি *i. e.*, formation of a word by addition of a similar sound *e.g.* Bengali

Art 7. Addition of similar sounds.

'ga'n tán,' গানটান, 'phal tal' ফলটল &c. 'Ga'n ta'n' means song and other amusements of the kind. The sound 'ta'n' is similar to 'gán' and therefore it implies other things similar to song, *i. e.*, concert, dancing, &c. 'Phal tal' means fruit and other eatables of the kind *i. e.*, other light eatables. A similar idea is thus represented by a similar sound.

VIII. Bakrokti বক্রোক্তি *i. e.*, bending the sound of a word. A word is made to signify different

Art 8. Bending of words.

conditions of the idea which it expresses by inclining its sound differently, as in English swim-swam, win-won, grow-grew, fly-flew, fling-flung &c. In Sanskrit the word '*kuru*' কুরু means 'you do,' '*ka'raya*' করায় means 'have it done by another person.' In Bengali, '*kari*' করি (I do), '*kara*' কর (you do), '*kare*' করে (he does), '*kara'i*' করাই (I cause it to be done). In this way the same word being bent differently implies the different conditions of the verb "do". This is the beginning of what is now called verbal inflection. It explains why the original inflections are supposed to have been made of vowel sounds only.

Besides the eight principles of creation of language mentioned above, it will be observed in Part II in how many more ways ideas strive hard to express themselves; for when they awake in the mind, they struggle to come out

by the narrowest crevices. For instance, the idea of quickness is expressed by a quick sound, as "*chat karia' gela*" i. e., '*chat he went*,' which means 'he went away as quickly as the sound '*chat*' takes to utter it.' '*Chat he went*', '*jhat he came*', '*sut the arrow flew*.' In these expressions the idea of quickness is represented by a quickly pronounced sound, which in itself has no meaning, and therefore is not a word.

The words which are said to be learnt from parents are not really *learnt* but created by children on the first principle of creation of language mentioned above; for, when a child sees a dog and hears his parents or companions utter the sound 'dog' almost as often as he sees it, he draws a connection between the sound and the object and he therefore calls the latter by that sound. He hears it from his companions indeed, but gives a significance to it himself. So the word (though not the sound) is his own creation and not learnt. Besides, he may hear and pronounce a word in a different way from that in which it is uttered. For instance, one might utter the word 'daughter' with indistinct pronunciation of *gh* and a child might hear it as *dauter* and give it that form. Hence it may be said that everyman creates his own language on the principles of creation of language mentioned before.

Art 9. Every man creates his own language.

SECTION 2.

Early Condition of Speech.

We have now seen the various processes by which language was created, and we have also seen the early age of man in which he first begins to speak ;

Art 10. Condition of the primitive language of man. and from these facts we can form some idea of the nature of the original language

of man. In the beginning (a) the pronunciation and the rules must have been very easy, as easy as befit a child. (b) The use of compound consonants is inconsistent with the language of a child, he cannot pronounce '*Strand Road*', but he can babble '*than oad*.' Our primitive language therefore must have been free from consonantal combination ; and it had less consonants than now. (c) The original words must have been of one syllable only. (d) A whole idea or sentence was expressed by a single sound or word only, as is observed in little children. If a child says '*ma'r*' (beat) he means 'he is beaten' or 'he beats'. If he says '*pa'k*' (bird), it means 'there is a bird.' (e) There was no nominative or objective, no mood, tense, no number and gender and the whole grammatical structure which now staggers the world, was absent.

In the beginning language consisted of some verbal and substantive roots only, and in Sanskrit grammar we also

see the roots from which the words now used by us are derived. So the question naturally arises in one's mind, "were these grammatical roots the original words of the language ?" To this question, it seems the answer must be in the negative.

Art 11. Grammatical roots are not necessarily the original roots of the language.

Language is coeval with man but grammar is of comparatively recent origin, say some thousands of years old only. So when the grammars were composed no trace of the original forms of words could possibly exist. The words subsequently formed by combination of the original roots with other words or suffixes, were only in existence at the time, and grammarians therefore had to separate the roots and suffixes &c. by analysing those words (called *pada*) by guess or in such a way as would facilitate their composition of the rules of etymology.

Taking for instance, the Sanskrit word '*Karomi*' করোমি (I do), it may be noted that '*Karo*' is the stem and '*mi*' the suffix. In '*Kuru*' (you do), '*kur*' is the stem and '*u*' the suffix. In '*Krita*' (done), '*kri*' is the stem and '*ta*' the suffix. Seeing these different forms of the stem the grammarian wanted to find a common root of all of them and his choice fell upon the last mentioned form '*kri*' which he assumed to be the common root of all and composed his rules of etymology on that basis. But well might another grammarian assume '*kar*' to be the common root instead of '*kri*' and frame his rules differently. The relation between the original and grammatical roots is that words were derived from original roots, and grammatical roots were derived from words. One was the parent and the other the offspring of words. A "word" (Sanskrit *pada*) is made of a root and a suffix indicating its number, person, tense, gender, &c.

CHAPTER II.

Creation of Literary and Oral Forms of Language.

Closely after a child begins to speak, it feels a desire to sing, and as songs become methodical, language, in adapting itself to tune, assumes a new form which is emphatic and ornate. With the improved method of emphasis the style of songs becomes more attractive and impressive, but the ordinary speech remains behind in these qualities. Hence it is that all languages assume two different forms from a very early age, one being the ordinary oral form and the other the language of songs.

The elegance of songs is of two kinds, the first is the sweetness of the music and the second is the beauty of its language. At first songs begin to improve in both ways, *viz.*, in music as well as in language. But in course of time, when it was found that improvement could not be effected in both together by the same person, song writers began to direct their attention more to improvement in language than to music. The latter was left to be improved by those who were specially endowed with that faculty. Hence it is that the songs composed with greater attention to language gradually took the form of lyrics and epics of the old times, in which the tunes were of a very ordinary kind which might be sung by any one.

The little of tune that remained in epics, &c., was gradually done away with when the authors thereof found

that elegance of language could be still better secured by dispensing with tune entirely; and thus came into existence what we now call poetry. It is composed in metre and rhyme like songs and is like songs in every respect except tune. The obligation to adapt language to tune being gone, the language of poetry became more elevated and free.

In course of time when the poets began to feel that the language of poetry still suffered by their obligation to adapt it to measure, they began to divest it of metre and rhyme as much as possible, and thus at last poetry culminated to what we now call prose. Prose is nothing but dignified language written without measure or rhyme and with the freedom of ordinary speech.

SECTION 2. Grammar.

Language, in its literary form ceases merely to be a vehicle of expression but becomes an end in itself, and writers consciously strive to make it ornate and beautiful in itself and not merely utilitarian. It arrives at its perfection by means of grammar, the necessity for which arises under the following circumstances.

Art 2. Grammar.
What necessitates it.

Language is not stable. It changes from time to time and from place to place. When it spreads over different provinces like those of India, the change of climate and surroundings and the difference of staple food and natural sceneries cause the people to speak and write differently in each province. The rules, usages as well as pronuncia-

tion begin to vary. For these and other reasons people of one province feel difficulty in comprehending a book written in another province. Similar difficulty is also felt by a man of the present age to understand fully a work written, say five hundred years back. In short, language assumes different shapes in different parts of a country and in different times. The learned men of all provinces therefore combine to give a particular shape to the literary language, which no distance of time or place would be able to change materially and for this purpose they draw up fixed rules of language which every author in all parts of the country and at all times must follow. These rules when collected together, form what is called grammar.

The Sanskrit name of grammar is 'Bya'karan' or 'Bya'kriti'. This word is made of 'bi' (special) and 'a'kriti' (shape). Hence 'Bya'kriti' or 'Bya'karan means that which gives a special shape to the language when it has assumed different forms in different parts of the country.

Art 3. Derivation of Bya'karan व्याकरण - grammar.

In order to give a definite shape to the language, under such circumstances the grammarians must have had to record its rules and usages as prevailing in different parts of a country by selection, retaining some and rejecting others to make them uniform in all parts.

Art 4. Sanskrit and Prakrit mean the refined and unrefined forms of a language.

This grammatical form in India is called Sanskrit or the refined language, and the unrefined provincial forms are called Prakrits or natural languages. In this way every language assumes a literary or grammati-

cal shape which no province can call entirely its own ; because every province finds that many of its usages and rules are rejected and substituted by others which prevail in some other province. The rules &c. thus excluded are called provincialism.

In shaping the language, the Hindus made it so extraordinarily scientific, sweet, forcible and capable of expansion at will, that the oriental scholars of Europe are surprised to find it so, and Dugald Stuart went so far as to remark that "Sanskrit was not a natural language but a production of the prolific imagination of the Brahmins" (Maxmüller's Science of Language Vol I. Page 228). Mr. John Beames has remarked in his Comparative grammar of the modern languages of India that "The Sanskrit really contains many rules and practices which never existed in the oral language". Mr. Beames would have been more explicit if he said, "Which never existed in the oral language of all parts of the country ;" and the cause of it is now clear.

We have seen that grammar codifies the rules of the literary language. It is now necessary to consider what was the character of the literary language on the basis of which the rules of grammar were framed. It seems for the following reasons that in ancient times literary language was poetical and not prose as now. (a) Literature as we have seen in the beginning of this Chapter began in poetry and prose was the out-come of modern civilisation. (b) All books it would appear were written in poetry.

Art 5. No one province can call the grammatical language its own.

Art 6. Sanskrit is language of poetry not of prose.

Ligends, history, theology, philosophy even medical books, astronomy and mathematics were written in poetry. (c) The Sanskrit grammar contains no rules of syntax as they are required for prose only and not for poetry in which words are thrown pellemelle into a sentence without following any order. (d) It contains elaborate rules of Sandhi or joinder of words which are absolutely necessary in poetry for counting the syllables. For example, the phrase '*srija'mi aham*' *सृजामि अहम्* would be '*aha'm srija'mi*' *अहं सृजामि* in prose and counted five syllables, but its poetical form '*srija'myaham*' *सृजाम्यहम्* retains four syllables only by the rules of Sandhi. These facts clearly show that in Sanskrit the literary language is poetry and its grammars are founded upon poetical language and not on prose.

The formation of the literary language by gradual development from songs to prose furnish an explanation of the remarks made by Sayce in his Principles of Comparative Philology Vol. I. Page 34. He says, "The more primitive a language is, the more rythmical we discover it to be. In fact, early speech may be called a lyric." By this it is not meant that in ancient times people spoke in lyrics, but their literary language was lyrical. The difference between ancient and modern languages is that the main literary form of ancient times was poetry and that of the present time is prose. Prose was an unusual form in literature in those days while it is the most refined form of language of the modern age.

We also find an explanation in the above why the Sanskrit grammar was confined to etymology and had no syntax. Grammar in ancient times had nothing to do

Art 7. Why Sans. grammar is without system. with syntax the rules of which apply to prose only, and not to poetry. The want of syntax in Sanskrit grammar was not an omission either intentional or accidental as oriental scholars suppose, but the Sanskrit grammar was the grammar of a poetical literature in which the rules of syntax were unnecessary.

SECTION 3.

Sanskrit and Prakrit.

Every language has a name generally derived from the name of the country to which, or the people to whom, it relates, such as French, Greek &c.; but the Indo-Aryan language has no proper name. The word '*Sanskrita*' by which it is now generally known, means the refined or polished form as used in literature, and its colloquial forms which must change from place to place and time to time are called Prakrita. But the words Sanskrita and Prakrita are often erroneously dealt with as the names of separate languages. This mistaken idea has created many blunders which will be seen later on; and therefore this fact should be particularly remembered in studying the language carefully.

Words are created, as mentioned in Chapter I. principally in eight ways. A word, so created, is, in its natural state, called *Prakrit*, but when it is used in literature it is given a more polished form and is called *Sanskrita*, e.g. the Sanskrit word '*nirjhar*' निर्जल—waterfall is derived

Art 8. Why Indo-Aryan language is called Sanskrit.

from the sound 'jhar jhar' জরজর. So the original Prakrit form was 'jhara' জর or 'jhara' জরা as it is still called in Bengali but when used in literature it was given an embellished form by adding the prefix 'nir' নির to it, making the word 'nirjhar' নিরজর which is called its Sanskrita or refined form. There are many words sometimes very old and coming down from pre-Sanskrit age, which have not yet found entry into literature and consequently have remained in their natural or Prakrit form. These will appear in their proper places hereafter.

The literary language being more elegant and dignified than the oral, people naturally want to imitate it in ordinary speaking, but owing to its being harder in pronunciation, the words are reduced to simpler forms. People imitate the words, methods and practices, but everything is done by half. The oral language can never be identical with the literary form; because the former is spoken by all people of various classes, and the latter is for the learned only.

The hard literary form of words and rules being introduced in softened and relaxed form in the oral language, the latter has assumed a new shape which must be quite different from the anti-Sanskrit Prakrit from which the Sanskrit sprang. Hence though the original oral language was the basis of the magnificent literature which has been subsequently built upon it, yet the present oral form is not the original oral language, but is two degrees removed from it, being in a large measure a modified form of the literary language.

The fixity of the literary language secured by grammar also conduces to the permanency of the oral language ; be-

Art. 10. The degeneration of oral language depends on the state of education.

cause the latter always tries to keep pace with the former though it cannot imitate it exactly. So long as it has the literary form by its side, it cannot go astray, but

must try to keep as near it as it can. It degenerates and regenerates from time to time and place to place according to the state of education at the time or place. At times when, or in places where, the people are utterly ignorant of the literary form of a word, they pronounce it most clumsily ; but where or when education is spread widely the oral language becomes clearer and as much like its literary form as may be compatible with the natural features by which the two forms are distinguished from each other.

CHAPTER III.

Pronunciation of Letters.

SECTION 1. The first sound.

Language consists of sounds only, therefore it may be expected that there should be as many letters in it as there are sounds. But that is impracticable,

Art.1. Some letters of every language must have more than one sound. because, in the first place, the sounds are too numerous and, in the second place, the difference between one sound and another

is sometimes so very slight that it is impossible to devise a distinct representation for each. Therefore the most important sounds are only represented by letters leaving the minor ones unrepresented. These however still remain in the language and are expressed by some of the letters being pronounced in more ways than one.

The first sound ঔ (oñ).

The sound which man can make, by shutting the mouth and letting it out through the nose is the Sanskrit ঔ (oñ).

Art. 2. The first sound is ঔ (oñ). The 'ñ' (ৗ) in this sound is not to be pronounced like the letter 'n' but it is intended to give a nasal turn to 'o'. It simply indicates that the 'o' is to be uttered through the nose instead of the mouth.

Just as ether is the foundation of all created objects so is this আদিবৰ্ণ or first sound ঔ (oñ) the basis of all sounds and all letters which are used in language.

These are all but different manifestations of the same first sound ঔ (oñ) as would appear from below.

If a man, while making the first sound 'oñ' by shutting the mouth, suddenly opens it, he utters the sound অ ('a', as in 'fall'). Hence this letter is placed first

Att. 3. The first letter is 'a' as in 'fall'.

in the alphabets. If the mouth be more widely opened, the sound becomes ঐ ('á', as in 'arts') Then by opening the mouth differently a man produces all the other vowels: If he utters the sound by touching different parts of the mouth with different parts of the tongue, he produces the consonantal sounds, and we thus find that all these vowels and consonants are but modifications of the same first sound ঔ (oñ).

Formerly, in the indigenous schools of this country called Pa'thsa'la', when boys first began to write Bengali alphabet, they were taught to write a letter like inverted (S) and to call it 'a'ji' (আজি). They were instructed to write it first, and then after making reverence to it, to write the other letters. None however knew that it was the emblem of the first sound ঔ (oñ) but now by the light of philology, it may be seen that this word 'a'ji' (আজি) was only the Prakrita form of the word 'a'di' (আদি)—first, 'd' (দ) being equal to 'j' (জ) as 'bandar' = ba'nja'r 'বান্জার', as the English word educate = ejucate. This 'adivarna' আদিবর্ণ or the first letter or the source of all letters or sounds was so called and so mystically written because the Hindus attached a sacredness to it and therefore none but the three upper castes of the Hindu community were allowed to utter ঔ (oñ) or write it as it is.

Now that sign of the first sound is no more shown before the alphabets owing to its not being of any practical use in any language. But it seems to us that this sign of the highly scientific basis of the Indo-Aryan alphabet should not have been so thoughtlessly removed. Though this *adivarna* or first sound is not included in any alphabet it seems to pervade all languages unperceived and undetected, for there are many words in which a vowel is so pronounced that it cannot be distinguished as any of the recognised vowels and in fact is not like any of them. It is like *ॐ* (oñ). In Bengali it shows itself in the first syllable of the words 'pranám' (প্রণাম) and 'brahmā' (ব্রহ্ম) in current pronunciation. In the English word 'happen' (hap-pn') the pronunciation of the last vowel is not distinctly like any vowel but a sound only which is *ॐ* (oñ). When a vowel is unable to find utterance in its distinct form, it naturally returns to the original sound *ॐ* (oñ) from which it sprang.

SECTION 2 The Vowels.

To compare Sanskrit with Prakrit it is necessary to know the proper pronunciation of the letters in which they are written. Philology aims at disclosing the inner nature of a language, finding the laws which govern the change of pronunciation of words, comparing the different forms which a word assumes, and explaining the difference by those laws.

The real nature of a language cannot be known without knowing the correct pronunciation of its letters.

Therefore this Chapter is devoted to disclosing the errors of pronunciation in which the language is shrouded.

Letter অ ('a' in 'fall').

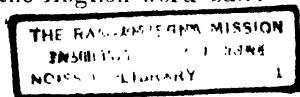
Its name sound is like 'a' in 'fall' as 'adhama' 'asádhya', 'ambá'. Its second sound is like of 'i' and 'u' over 'o' in 'note' as 'adhina', 'adhuna', 'ambu'. It is so pronounced by the influence of the soft vowels 'i' and 'u', when it is followed by them.

এ ('e' in 'net').

The vowel এ has two sounds, one like 'e' in 'net' and the other like 'a' in 'bat'. In Bengali 'এ' is pronounced broad in the words, 'jamon' (যেমন), dakhá

Art. 5. The irregular practice of representing এ 'e' by 'ya'. (দেখা), 'khalá' (খেলা) etc., and soft when followed, by the soft vowel 'i' (ই) or 'u' (উ) as in 'jemni' (যেমনি), 'temni' (তেমনি), 'dekhun' (দেখুন), 'khelun' (খেলুন), etc. But owing to

want of philological culture in this country, a class of modern Bengali writers, unaware of the fact that all alphabets contain some letters which have more than one pronunciation, found no explanation why the vowel 'এ' should be pronounced like the English 'e' in 'net' in one place and like 'a' in 'mad' in another place. They have therefore devised a curious method of representing the broad sound of 'a' in 'dakh', 'khal' by 'ya' (যা), as dya'kh, khyal. It is a most deplorable blunder, for the pronunciation of 'dakh' cannot be the same as 'dya'kh'. It is just like writing *byad* for the English word 'bad'. 20, 150



ঐ (ai) and ঔ (au).

The diphthongs ঐ (ai) and ঔ (au) are called and pronounced *ai* and *au* respectively in Bengali; Art. 6. Mispronunciation in 'ai' (ঐ) but their real pronunciations are like 'oy' (in boy) and 'ow' (in tower) as retained in and 'au' (ঔ). Hindi in which 'ekaeka' (एकएक) is pronounced 'ekoyka' by making a half sound of the second ए instead of 'ekaika' (एकईक); 'महा+ओषधि' (mahá + oshadhi, = महोषधि (mahowshadhi,—great medicine), instead of 'mahou-shadhi.' Such erroneous pronunciations make the Sanskrit language unintelligible to the common people.

ः (ñ) and ॥ (h).

'Anuswara' (ॠ) and 'bisarga' (ः) play the most important part in the Sanskrit language. Hence it is absolutely necessary that they should be pronounced correctly and the following detailed enquiry is therefore made regarding their pronunciation. 'Anuswára' (ॠ) and 'bisarga' (:) as we find from their actual use, are mere signs of two special pronunciations of all vowels. They are never used independently like letters. They are mere signs, indicated by one dot and two dots respectively. The first is called *bindu*—dot and gives a nasal sound to the vowel to which it is attached, just like the sound of (ñ) in the French word 'monñeur' or like the (ॠ) in the Bengali word 'bāñsa' বাঁসা. The second indicated by two dots, merely lends some force to the vowel to which it is attached.

But 'anuswa'ra' is wrongly pronounced in Sanskrit like an independent consonant 'ङ' (ng) as 'ka'ngsa' (काङ्ग), 'bangs'a' (बङ्ग) though in Art. 7. Incorrect pronunciation of 'anuswar' (ः). actual speaking, in Bengal, they are correctly pronounced कौण 'ka'ñsa', 'bañs'a' (बाँण), ñ being pronounced as in 'moñseur'. The first 'a' (अ) in 'bañs'a' is pronounced 'á' (आ) under the Sanskrit rule 'Sa'nuswàrañ dīrghañ' (साङ्गस्वारदीर्घः) i. e., 'a vowel with 'anuswara' is pronounced 'long', and the long pronunciation of 'a' (अ) is 'á' (आ).

The real name of 'anuswar' is *bindu* बिन्दु—dot. It was afterwards called चन्द्रबिन्दु *chandrabinḍu*—moon dot, बिधु *bidhu*—the moon, and इन्दु *indu*—the moon. These are evidently poetical names, because the dot resembles the moon in shape, lends a lustre to the vowel on which it is placed, and makes the sound sweeter. But the grammarians call it 'anuswar' अङ्गस्वार which means 'that which follows a vowel', and this shows that it is only the name of a particular sound of a vowel, and the sound of a vowel cannot be a consonant like 'ng' (ङ). The erroneous pronunciation of the 'anuswar' (ः) in Sanskrit has greatly enhanced the difference between Sanskrit and its Prakrit, for in Sanskrit it occurs almost in every fourth word and if it be wrongly pronounced the language naturally becomes too difficult for the common people to understand.

The 'bisarga' (:) is ordinarily pronounced like 'ह' (h) which is erroneous, for there can be no sensible explanation of two letters being devised for representing the same sound (Vide, para 1 of this Art. 8. Bisarga(:)).

Chapter). It is in reality a sign of the emphatic sound of vowels.

SECTION 3.

Consonants ष (z or y), व (v or w), ण (s).

There are twenty-five regular consonants which are followed by eight half-consonants called the lateral or Art. 9. Lateral *antastha varna*. The difference between consonants, them is that the regular consonants stop the passage of breath through the mouth altogether, as when we say 'ak', the breath is fully stopped at 'k', but a half consonant as in 'ash', 'az', 'av' etc., does not stop the breath altogether. It leaves a slight opening through which the breath may narrowly pass.

So the proper pronunciation of the half-consonant 'ष' may be like 'z' or 'y'; but in Bengal Prakrit it is erroneously pronounced like the regular consonant 'ज' (j).

The proper pronunciation of the lateral 'व' (b) is like 'v' or 'w', but in Bengali it is mispronounced exactly like the regular 'ब' (b).

The letter 'ण' (s) is dental. Therefore its proper pronunciation is exactly like the English 's'. But it is wrongly pronounced like 'sh'.

The difference between Sanskrit and Prakrit is, for the most part, due to these mispronunciations.

SECTION 4. Accent.

Accent plays the most important part in a language. A word pronounced without an accent, would be as weak as that uttered by a half-dead man. Accent.

Art. 10. Necessity of accent. gives life to the language and makes it.

forcible, and effective. It breaks the monotony of a word. As the change of tone constitutes the elegance of songs, so accent constitutes the sweetness of a word. Language without accent is like song without music. Even in the same language some people speak sweeter than others, for the simple reason that one uses the accents properly and the other does not. Hindi is said to be a more forcible Prakrit than Bengali, and the only cause of it is that the former is more and better accented.

None felt the utility of accents more than the Hindu grammarians. They, therefore, devised long and short vowels in the alphabet, whereby the purpose of accents was served ; as 'a' (अ) 'ā' (आ), 'i' (इ), 'ī' (ई), 'u' (उ), 'ū' (ऊ), etc. One vowel is short and non-accented and the other is long and therefore accented. The short vowels were also sometimes pronounced long when they preceded a double consonant or 'anuswa'r' (ः) or 'bisarga' (:) under the rules, 'yuktādyañ dirghañ' (युक्ताद्यां दीर्घः), 'śānuswārañ dirghañ' (शांनुस्वारं दीर्घः) etc. Under the ordinary rules we place accent on the long vowel 'ī' (ई) in the word 'ī'swara' (ईश्वर), But under the above quoted rules we accent the word 'indhan' (इन्धन) on the short vowel 'i' (इ) owing to its being immediately followed by a compound consonant 'ndh' (न्ध). The word 'bañsa' (वंश) is pronounced 'bañsa' (वंश) by

giving the long sound to the short vowel 'a' (अ) owing to its being immediately followed by 'anuswar' (ँ) and so forth.

Notwithstanding the above distinct rules of pronunciation least attention is ever given to pronouncing the long and short vowels with accent according to rules. Neglect in this matter causes great difference between Sanskrit and the Prakrits and between one Prakrit and another, each man accenting a word in a different way according to his own choice.

If the boys could learn the proper sounds of the lateral consonants and the long and short vowels, they could learn to pronounce them correctly in speaking, thus making a vital improvement of the language. Language makes the man though it grows in him. Improvement of language is not only necessary for communication of thought but for the improvement of man himself including the body and the mind.

"A'na'ndañ, ru'pama'mritañ, ya'dbibha'ti"

“আনন্দং রূপমমৃতং বদ্বিভাতি”

There are five words in the above sentence, and the vowels on which accents are to be placed are shown. If a Bengali be asked to read it, he would do so like a sickman with a few or no accent at all, and such defective pronunciation renders the language unintelligible. But it may be noted that the Bengali

Art. 11. The Bengali still retains his Sanskrit instinct.

accentuation still shows the Sanskrit instinct. For instance, the Bengali words 'kahia'' (কহিয়া), 'balia'' (বলিয়া) etc.,

which are modified forms of the Sanskrit words 'kathitwa'' (কথিত্বা), 'baditwa'' (বদিত্বা) etc., should

according to Bengali grammar, be accented on the last syllable on account of their ending in the long vowel 'ঊ' (ঊ); but they are accented on the second syllable owing to the fact that the Sanskrit forms of these words are accented on the second syllable under the aforesaid Sanskrit rule 'yukta'dyañ di'rghañ' (যুক্তাদ্যং দীর্ঘং)। Thus the Sanskrit accents are retained though the words are modified. This shows that the real vehicle of language is the mouth and not books. Learning a language from grammar or books cannot be perfect unless it is supplemented by learning from the mouth.

CHAPTER IV.

Laws of Modification of Words.

Every language has two forms, literary and oral, which differ from each other principally by shorter and simpler pronunciation of words in the latter, and a tendency to ornamentation in the former. The modification consists of (1) change of letters, (2) transposition of letters, (3) elision of letters for simplification, (4) addition of letters, to impart grace etc., etc. These points will be dealt with in this Chapter.

Art. 1. Character-
istics of the oral
and literary forms
of a language

SECTION I. Change of letters.

The tongue in pronouncing a letter sometimes misses the right point and slides to another near by ; as in the English word 'nature' the letter 't' is pronounced like 'c'. But a trick of the tongue like this causing the conversion of one letter to another, is not effected in a hap-hazard way, but always follows the natural laws which govern the change of pronunciation of letters, *e.g.*, 'r' may change to 'l' or 'n' or *vice versa*, but not to any other letter ; the word 'ka'jala' may be pronounced 'ka'jara', 'pipi'rika' may change to 'pipi'lika', but not to 'pipi'mika' or 'pipitika'. The word 'iṛe' (ইড়ে) in 'agnimīṛe' (অগ্নিমীড়ে) is pronounced 'ile' (ইলে) as 'agnimī'le' (অগ্নিমীলে) but never is 'agnimī'ra' pronounced as 'agnimī'ke' or 'agnimī'khe'. The letter 'b' may turn to 'p' or 'm' or any letter of the labial group but never to letters of non-labial groups. Ordinarily the guttural may change to palatal, palatal to cerebral, cerebral

Art. 2. Cause of
change of letters.

to dental and *vice versa*, but the dental cannot slip to labial, because to go from the teeth to the lips would require a jump not a slip. Thus one letter cannot be changed to another at one's own pleasure.

The natural law of pronouncing one letter for another is followed by little children. In India if they are asked to say 'Ra'm' they would say 'La'm' or 'Na'm' but never 'Ba'm' or 'Ka'm'. For 'Sha'm' they would say 'Sa'm' or 'Ta'm' but never 'Ra'm' or 'Da'm'. For 'Ka'ch' they would say 'Ku't' but never 'Ka'r' or 'Ka'p'. Such are the natural laws of pronunciation, which are called the phonetic laws of the language. The conversion of one letter to another is the result of hasty and careless pronunciation in speaking and therefore does not occur in all words in general, but in such of them only as are constantly used in ordinary speaking. To pronounce one letter like another is certainly irregular, but in oral language it is natural and unavoidable.

The letters of the Sanskrit language which sometimes change pronunciation in ordinary speaking on the afore-said principles are shown in the Sanskrit alphabetical order below :—

क (k) group = च (ch) group.

As they belong to the nearest groups, guttural and palatal. In Sanskrit, the root 'kri' (कृ) to do, in the past tense first becomes 'kaka'ra'

Art. 3. Alphabetical list of conversion of one letter to another. (ककार) by duplication and then 'chaka'ra' (चकार) by turning the first 'k' (क) to 'ch'

(५). In English which is undoubtedly a sister language, the word 'monarch' is pronounced 'monark'; the dominion of a Duke is called

'Duchy'; 'character' is pronounced 'karacter'; 'Chemistry' = 'kemistry'.

क (k) = ग (g).

These letters being of the same group (guttural), the tongue easily slips from one letter to another, as 'dik' (दिक्) = 'dig' (दिग्), 'ba'k' (बाक्) = 'ba'g' (बाग्). Grimm has also shown that Indo-European 'k' sometimes becomes 'g'. See appendix to John Peile's "Philology" (primer .

२०, १५०

ख (kh) = ह (h).

As 'mukha' (मुक्) = 'muha' (मुह.) By its pronunciation, 'kh' (ख) is made of 'k' and 'h' joined together. In Chapter I we have seen that by the natural character of Prakrit it avoids the hard pronunciation of consonants where possible. Hence 'kh' is sometimes found to drop 'k' and retain 'h' only. Sometimes all aspirated consonants do the same. "The consonantal permutations for the Magyar are kh = h" etc., etc. (Vide, Principles of Comp. Phil. by Sayce, Vol. II. Pages 191, 192).

ग (g) = ज (j).

As Sans. 'gama gama' (गम गम) = 'gaga'ma' (गगम) = 'jagāma' (जगम) under the Sanskrit rule ('g' group is convertible to 'ch' group.) In the English word 'egregious', the first 'g' is pronounced as in 'gay', 'gum' etc., and the last 'g' like 'j' as in 'digest'. 'Prodigy' is pronounced 'prodiji'.

घ (gh) = ञ (jh).

By the Sanskrit rule ('k' (क्) group = 'ch' (च्) group), the Sanskrit word 'ghas' (घस्) by reduplication becomes

‘ghasa-ghasa’ (ঘসঘস) = ghagha’sa (ঘঘাস) = Jhagha’sa (ঝঘাস) — Jagha’sa (জঘাস)।

ঘ (gh) = হ (h).

As in Sanskrit ‘gha’ta’ (ঘাত) = ‘hata’ (হত) for the same reason as ‘kh’ = ‘h’.

চ (ch) = ত (t).

As Sanskrit root ‘churna’ (চূর্ণ) = Hindi ‘torna’ (তোর্ণা), Beng. ‘toran’ (তোরণ) — to break into pieces. Beng. ‘checha’n (চেচান) = Beng. ‘chita’n’ (চিতান) — high tone in songs. By this law Sans. ‘kalik kachchha’ — a lake of cranes (ককবিল), may be pronounced ‘kalikachcha’ — kalika’tta’ (কলিকাত্তা) or Calcutta. Calcutta was situated on the bank of a ‘beel’ (বিল) or small lake. Sans. ‘kalik’ means ‘crane’ and ‘kachchha’ (কচ্ছ) means ‘lake’. Therefore ‘kalik kachchha’ means ‘a lake of cranes’. Calcutta was populated by fishermen who fished in the lake on one side and in the river Hugly on the other side, and as a rule the lake must have been a resort of cranes.

চ (ch) = ট (ṭ).

Bengali ‘cha’lan’ (চালন) = ‘ṭa’lan (টালন), as ‘máṭiṭa’lan (মাটি টালন) which means ‘to level the ground by removing the earth from height to depth’. Sans. ‘chi’r’ (চীর) = English ‘tear’.

চ (ch) = ক (k).

As they are of the same group. The Sans. root ‘bach’ (বচ্) becomes ‘ba’k’ (বাক্) when joined with its suffix.

The root 'pach' (পচ্) becomes 'pa'k' (পাক্). In English 'mechanic' = 'mekaniç', 'character' = 'karacter,'

ট (t) = ড (r).

As Sans. 'beshta' (বেষ্টন) = Beng. 'beran' (বেড়ন.) Sans. 'banṭan' (বন্টন) = Beng. 'ba'ñṭan' (বাড়ন) as 'bha't ba'ñṭan' (ভাত বাড়ন)—to distribute rice.

ঠ (th) = ঢ (rh)

As Sans. 'paṭha' (পঠ) = Beng. 'paṛha' (পঢ়).

ড (d) = ড (r).

As 'danda' (দণ্ড) = 'da'ñṛa' (দাঁড়).

ত (t) = ড (r),

As 'patan' (পতন) = 'paṛan' (পড়ন), 'pātan' (পাতন) = 'pa'ṛana' পাড়ন).

ত (t) = দ (d).

As 'bhagabatiñ' (ভগবতী) = 'bhaabadiñ' (ভাববদী) in old Prakrit; and these letters are of the same group.

ত (t) = ল (l).

As they are of the same group. The old Bengali 'kopita' (কোপিত) = 'kopila' (কোপিল) —angry, (Vide, "Krisna kirtan" Page 190); 'j'iwita' (জীবিত) = 'ji'wala' (জীৱন)—living; 'mrita' (মৃত) = 'mai'la' (মইল) —dead. The consonantal permutations for the Magyar language are t-d-l=t (Vide Comp. Phil. Vol. II, Pages 191, 192, by Sayce.

ভ (t) = চ (ch).

As Sans. 'nartta' (নর্ত্ত)= Beng. 'na'cha' (নাচ.) (Vide Sec. I, para 1 of this Chapter). Latin *Porta*—Eng. *porch*.

থ (th) = চ্চ (r̥h).

As Sans. 'prathamāṇ' (প্রথমং)=old Prakrit 'paṛhamāṇ' (পড়মং) (Vide Sacoontala).

থ (th) = হ (h).

As Sans. 'tatha' (তথা)=old Prakrit 'taha' (তহ) ; Sans. 'katha' (কথ)= Beng. 'kaha' (কহ).

দ (d) = ল (l).

As 'bada' (বদ)= 'bala' (বল), mardan (মর্দন)= 'malan' (মলন)—to rub. In Latin the Sans. word 'debara' (দেবর) is turned to *lebara* (লেবর) but in old Latin it was *debar*. A. H. Sayce, in his Principles of Comp. Phil. Vol. II. Page 112, says, " 'D' occasionally appears as 'l' as *lacrima* for *dacruma*, *odor* for *olor* (*Olera*). " The Sans. word 'ulu'khala' (উলুখল)= 'udu'khala (উদুখল)

দ (d) = ড় (ṛ).

As Sans. root 'chhid' (ছিদ)= Beng. root 'chhir' (ছিড়) 'mardan' (মর্দন)= māraṇ (মাড়ন). Sans. 'shash' (ষষ) + 'das'au' (দশন)= shorāś'a (ষোড়শ) by turning 'd' to 'ṛ'.

দ (d) = জ (j).

As 'sadya' (সদ্য)= sa'ja (সাজ), 'bandar' (বন্দর)= (ba'ñja'r) (বোঝার), 'sa'ha'ba'dnagar' (সাহাবাদ নগর)= 'sa'ha'ba'jnagar' (সাহাবাজ নগর). In English 'd' is pronounced like 'j' as in

'education'. Sans. 'dwi' = German *Zwei* (Vide, Sayce, Page "Principles of Comp. Philo." Vol II. 347).

ধ (dh) = ঞ (jh).

As the Sans. root 'judh' (বৃধ) = Beng. root 'jujh' (বৃজ), 'budh' (বৃধ) = 'bujh' (বৃজ), as 'bandhyá' (বন্ধ্যা) = 'ba'ñjha' (বাঁজা), 'Sandhyá' (সন্ধ্যা) = 'Sáñjh' (সাঁজ)

ধ (dha) = ঢ (ṛh).

As 'bardhan' (বর্জন) = 'bārhan' (বার্হন), 'paridhán' (পরিধান) = parhan (পঢ়ন).

ন (n) = র (r) or ড় (ṛ).

See the letter (র) "r".

ভ (bh) = হ (h).

As the Sans. root 'bhu' (ভূ) = Hindi root 'hu' (हु); Sans. 'bhawati' (ভবতি) = Hindi 'hawate' (हवते) or 'hote' (होते); Old Beng. 'bhela' (ভেল) = present Bengali 'ha'la' (হ'ল)

ম (m) = ম্ (nasal sound).

It is a nasal sound of its vowel, as 'kumar' (কুমার) = 'Koñár' (কোঁআর)

ম (m) = ব (b).

As 'mukul' (মুকুল) = 'baul' (বউল) by dropping 'k' (ক); 'muda' (মুদা) = 'bujá' (বুজা) by changing 'd' (দ) to 'j' (জ). The sentence 'prodíp muda'o' (প্রদীপ মুদাও) meaning 'extinguish the lamp' = Hindi 'prodíp buda'o' (প্রদীপ বুদাও); the sentence 'chakshu mudia' (চক্ষু মুদিয়া)—shutting the eyes = 'chakshu bujia' (চক্ষু বুজিয়া)

র (r) = ন (n).

As Sanskrit 'tri' (त्रि) = 'tir' (तिर) = 'tin' (तिन) ; the Sans. root 's'ru' (ऋ) = 's'u'r' (श्र) = 's'un' (श्न) ; the Sans. root. 'kri' (क्री) = Beng. 'ki'r' (কীর) = 'ki'n' (কীন)—to buy. The word 'ki'n' (কীন্) is wrongly spelt 'kin' (কিন)

র (r) = ল (l).

As 'charan' (চরণ) = 'chalan' (চলন)—to go. "Ralayorabheda" is the Sanskrit rule. It means "there is no difference between 'r' and 'l'."

ল (l) = ড় (ṛ) or র (r).

As 'kapiri'ka' (कपिरीका) = 'kapilika' (कपिलीका), 'pipilika' (पिपिलीका) = 'pípi'rika' (पिपीरिका) = 'pipira' (पिपीडा).

শ (s') = খ (kh).

As S. 'dris' (दृश्) + 'páta' (पात) = "drikpáta' (दृक्पात) ; S. root 'dris' (दृश्) = Beng. 'dekh' (দেখ).

ষ (sh) = খ (kh).

As S. 'dosha' (दोष) = Hindi 'dokh' (दोख्) ; 'santosha' (सन्तोष) = 'santokh' (सन्तोख) ; 'purusha' (पुरुष) = 'purukha' (पुरुख). In Bengali 'ksh' (ক্ষ) is pronounced 'kkh' (ক্ক). 'Kh' (খ) is the Vedic pronunciation of the letter 'sh' (ষ).

স (s) = র (r).

As Sans. 'bahis' (बाहिस) = Beng. 'báhir' (বাহির)—out ; Sans. 'páthas' (पाथस) = Beng. 'páthár' (পাথার) ; 'kárpás' (कार्पास) =

'kápar' (কাপার)—cloth; Latin 'arbos' = 'arbor', 'genesis' = 'generis'; Eng. child's = A. S. *childer*; English Art. 5 Derivation of 'Asia, and 'Aryan' Rama's = Beng. 'Rámer'. It is by changing 's' to 'r' that the Sans. word 'árya' (आर्य) (Eng. Aryan) may be derived from the name of 'Asia' (Sans. 'ásya'—face), because Asia was certainly the face of the earth during the heyday of Aryan civilisation. A current derivation of the Sans. word 'A'ryá' (आर्य) is from Sans. root 'ar' (अर)—plough, but the Aryans were better known for many higher qualities or works of distinction than for being plough-men. The name 'cháshhá' (চাষা)—ploughman is a term of abuse amongst the Indian Aryans. Another derivation of 'Aryan' is from the name of the eastern part of ancient Persia which was called 'Aryá'. But there is no reason why the vast continent should derive its name from that of a petty outskirts of Persia. The name of Persia itself is derived from Asia, it being Sanskrit Par-A'sya' which means Asia terminus.

স (s) = হ (h).

As 'saptáha' (সপ্তাহ) = 'haptá' (হপ্তা); 'sindhu' (সিন্ধু) = 'Hindu' (হিন্দু).

স্ত (st) = থ (th).

As S. 'stupa' (স্তূপ) = B. 'thup' (থূপ); 'Police sthán' (পুলিস স্থান) = 'Police Tháná' (পুলিস থানা); 'stamba' (স্তম্ব) = 'thámbá' (থাম্বা) or 'thám' (থাম); 'stamba' (স্তম্ব), = 'tha'ma' (থাম)—stop.

স্ত (st) = খ (kh).

As 'stamba' (স্তম্ব) = 'khámbá' (খাম্বা or খাম); 'e sthane' (এ স্থানে) = 'e khane' (এখানে).

ক (ksh) = কখ (kkh).

As 'bhakshan' (ভক্ষণ) = 'bhakkhan' (ভক্খন); because 'sh' (ষ) = 'kh' (খ) by Vedic pronunciation as shown before.

ক (ksh) = ছ (chh).

As S. 'mokshan' (মোক্ষণ) = B. 'mochhan' (মোছন); 'Lakshman' (লক্ষ্মণ) = Hindi 'Lachhman' (লছমন).

ক (ksh) = হ (h).

As S. 'nirikshan' (নিরীক্ষণ) = 'nirihan' (নিরীহন) = 'neháran' (নেহারণ) = 'heran' (হেরণ), by elision of the first syllable under art 8 of this Chapter.

SECTION II.

Transposition of letters.

We have seen how one letter changes to another in speaking and shall now take note of the other changes which the words undergo in ordinary speech. This section is devoted to transposition of letters which may be explained by the following examples.

The Beng. word 'gáli' (গালি), is pronounced 'gail' (গাইল) and 'ali' (আলি) as 'ail' (আইল), the letter 'i' after 'l' being transferred before it; and the cause of it is that it shortens the words from two syllables to one. It is needless to say that such reduction is not made in all words of this kind.

but in some of such words only which are of constant use ; as 'áli' (অলি)—a ridged partition of two plots of land, turns to 'ail' (আইল), but 'náli' (নালি)—a narrow passage of water, does not turn to 'nail' (নাইল); 'Sáli' (শালি)—good paddy, is pronounced 'sáil' (শাইল), but 'báli' (বালি)—sand, is not pronounced 'báil' (বাইল). This practice partially corresponds with what in English is called *metathesis*.

Instances of transposition of letters may be found even in Sanskrit itself, e. g. in the word 'asmad' (অস্মদ) the letter 'd' (দ) is redundant and the real word is 'asma' (অস্ম) of which the letter 's' (স) is reducible to 'h' (হ), under Sec. 1 of this Chapter. 'Asma' (অস্ম) therefore changes to 'ahma' (অহ্ম) and this, by the last 'a' being placed before 'm' (ম), becomes 'aham' (অহম) meaning 'I.' The Sanskrit word 'siṃha' (সিংহ)—lion, is derived from the root 'hinsa' (হিন্স) by the letters 's' and 'h' changing place with each other.

SECTION III.

Suppression of Letters.

The most prominent process of shortening words in actual speaking is by suppressing one or more letters of a word such as Sanskrit 'idaniñ' (ইদানী) = Art. 7.

Old Prakrit 'dáníñ' (দানী) meaning 'at present' ; S. 'uttolan' (উত্তোলন)—to raise, = Beng. 'tolan' (তোলন) ; S. 'upabása' (উপবাস)—fast, = 'upása' (উপাস) ; S. 'karapatra' (করপত্র) = 'karapát' (করপাত) = 'karát' (করাত) ; S. 'spashta' (স্পষ্ট) = 'pashṭa' (পষ্ট).

The dropping of letters in the English language would appear from the words 'daughter', 'brought', 'often', 'knot', 'knit', which are pronounced 'dauter', 'braut', 'often', 'not', 'nit', &c. In speaking, the word 'general' is pronounced 'genl', governor—'govnor', constitution—'constution,' &c. Dropping of letters is natural and unavoidable in all languages in their spoken or Prakrit form.

The initial vowel, and the first syllable of a word, are specially found to drop, as S. 'alábu'
 Art. 8. Suppression of initial vowels. (অলাবু) = Beng. 'láu' (লাউ), S. 'uttolan' (উত্তোলন) = Beng. 'tolan' (তোলন)—to raise.
 It is called *aphæresis* in Europe.

In Bengali the last 'a' (অ) of a word is, as a rule, dropped, as 'kárana' (কারণ) = 'karan' (করান্) ; 'bárana' (বারণ) = 'báran' (বারণ). The reason seems to be,
 Art. 9. Elision of the last 'a' (অ). that the last 'a' (অ) may be dropped without causing serious injury to the word ;
e.g. in the word 'tapan' (তপন), if we drop the first 'a' the word would be *tpana*, which would be most difficult to pronounce or understand. If we drop the second 'a' (অ), the word would be *topna* which is equally unintelligible. But if we drop the last 'a' (অ), the word becomes 'tapan' (তপন্) which is quite intelligible and easily pronounced. Hence it is that nature which wants ease, drops the last 'a' (অ) generally for shortening a word. In English most of the words end in consonant, and even those which in spelling terminate in vowel are not pronounced as vowel-ending, *e.g.*, sole—sol, dispute—disput, humble—humbl, lucre—lucker, &c. The Anglo-Saxon language abounded in words ending in vowel as English 'helm'—Anglo-Saxon

'helma'; English 'gall'—Anglo-Saxon 'gealla'—secretion of the liver, &c. It is the easiest way to shorten a word in actual speaking. Hence we write 'kárana' (কারনা) but pronounce it 'káran' (কারন্). It is called *apocope* in Europe.

In the above para we have observed that "the last 'a' (অ) of a word is dropped," but 'a' (অ) following a mixed consonant can not be dropped, as 'súrya' (সূর্য), 'dharya' (ধর্ম), 'patra' (পত্র), 'bajra' (বজ্র), 'brahma' (ব্রহ্ম), &c.; because the mixed consonants cannot be distinctly pronounced without the last 'a' (অ). Other exceptions are—'brisha' (ব্রিশ)—bull, 'kris'a (কৃশ)—thin, &c.; because they being literary words which are less frequently used in speaking, are not liable to modification under art 19 of this chapter.

In cases in which the last 'a' (অ) is not dropped without any cause it is often pronounced 'á' (আ); e.g. 'gala' (গলা) = 'galá' (গলা); 'mala' (মলা) = malá (মলা) &c. The reason is that if a person who has the habit of generally dropping a vowel, be compelled to pronounce it, he does it with some exertion and 'a' (অ) pronounced with exertion or force becomes 'a' (আ).

As for the consonants it is to be observed that the two dental letters 't' (ত) and 'd' (দ) are more frequently dropped or changed. Next to them are the letters

Art. 11. Letters which are more liable to be dropped than others. 'k' (ক), 'g' (গ) and the lateral 'v' (ব). As a vowel is more easily pronounced than a consonant the latter is more liable to be dropped than the former. Therefore when one wanted to say 'badan' (বদন)—face, the tongue, for its love of ease, dropped 'd' and pronounced the word as 'bayán' (বয়ান). In the

same way 'amrita' (অমৃত) was pronounced 'amia' (অনিঅ) and 'áryaputra' (অর্ষিপুত্র) was pronounced 'ajjautta' (অজ্জউত্ত) in old Prakrit. Thus in most of the words, consonants only are dropped leaving all the vowels intact. This is exactly what little children do. In pronouncing a word they would drop one or more of the consonants, but seldom a vowel.

The aspirated consonants sometimes throw out the consonant and retain the aspirate only, as, S. 'mukha' (মুখ) = Pra. 'muha' (মুহ).

SECTION IV.

Addition of letters.

It is an Aryan habit sometimes to add a letter to a word without changing its meaning, as the addition of 'k' (ক) in Sanskrit and Prakrits for aggrandise the word. The letters generally added are 'k', 't', 'r', 'l', 'n', *v. g.* S. 'bála' (বাল) = 'bálaka' (বালক)—a boy : B. 'yaibe' (যাইবে) = 'yáibeka' (যাইবেক), B. 'ekhāner' (এখানের) = 'ekhānkár' (এখানকার), Beng. 'phukára' (ফুকার) = S. 'phutkára' (ফুৎকার)—puff, Sans. 'dwinabati' (দিনবতী) = B. 'virānabai' (বিরানবই) by addition of 'r', 'matta' (মত্ত) + 'l' (ল) = 'mattala' or 'mátála' (মাতাল)—intoxicated. S. 'basu + dhará' = 'basundhará' (বসুন্ধরা) by

addition of 'n'; S. 'ari+dama = 'arindama' (अरिन्दम) by addition of 'n'. This habit of adding letters may be observed in English also, as Fr. 'passagier'—English passenger.

SECTION V.

Mixed Consonants.

The fifth method of simplification of words in speaking is the softening of the hard pronunciation of the mixed consonants in such words as are most

Art. 13. Compounds with nasals. frequently used. But those which are less frequently used retain their mixed consonants as they are. In the case of compounds in which the first letter is a nasal (n), as in 'chhanda' (छन्द), 'pancha' (पञ्च), etc. the simplification is effected by (1) pronouncing the

preceding vowel 'a' (अ) as 'á' (आ); because under the Sans. rule 'yuktádyañ dí'rghañ' (युक्ताद्यान् दीर्घं), 'a vowel preceding a mixed consonant is pronounced "a" (अ). the long pronunciation of 'a' (अ) is 'á', (आ).

(2) pronouncing the nasal indistinctly as in the French word 'monseur', (3) dropping the last 'a' (अ) under art. 9 of this chapter. For example, the word 'chhanda' (छन्द) by the said rule (1) should be pronounced 'chhánda' (छान्द); rule (2) would make it 'chháñda' (छाँन्द); and rule (3) would make it 'chha'ñd' (छाँन्द्). In this way S,

'pancha' (পঞ্চ) = B. 'pāñch' (পাঁচ); S. 'anka' (অঙ্ক) = B. 'āñk' (আঁক). S. 'bantan' (বটন) = B. 'bāñtan' (বাঁটন); S. 'antra' (অন্ত্র) = B. 'āñt' (আঁত); etc.

In the case of other mixed consonants, the practice in old Prakrits was to drop one letter and double the other as if by way of compensation, *e.g.* Sanskrit

Art. 15. Other compounds by dropping one and doubling the other. 'Bajra' (বজ্র)—thunder = Old Pra. 'bajja' (বজ্জ). In this word 'r' is entirely elided,

and 'j' is doubled to compensate for the loss of 'r'. In modern Bengali, the old Prakrit word 'bajja' (বজ্জ) came to be pronounced 'báj' (বাজ), because the elision of the last 'a' (অ) under art. 9 of this chapter leaves the word as 'bajj' (বজ্জ), but a double regular consonant can not be pronounced without a vowel after it. (The Eng. letters r, l, v, s, h, are not regular consonants). Hence the last 'j' becomes automatically silent with the last 'a' thereby making the word 'báj' (বাজ). The reason for the first 'a' (অ) in 'bajrá' (বজ্র) being pronounced 'á' (আ) is given in the last art 14.

Thus 'patra' (পত্র) = 'pát' (পাত), 'sarpa' (সর্প) = 'sáp' (সাপ), 'tapta' (তপ্ত) = 'táp' (তাপ), 'káshṭha' (কাষ্ঠ) = 'káṭh' (কাঠ), etc.

There is yet another way of breaking a mixed consonant by insertion of a vowel, as 'garba' (গর্ভ) = 'garab' (গরব)—boast, 'parba' (পর্ব) = 'parab' (পরব)—festi-

Art 16. Breaking nexus by insertion of a vowel. val, 'karma' (কর্ম) = 'karam' (করম)—work, 'dharma' (ধর্ম) = 'dharam' (ধরম)—religion.

This practice is ascribed by some scholars to the influence of the Dravidian language, but we find that

it existed in central Asia where *Indrálaya* was called *Inder A'laya* ; in England the word '*centre*' (Ger. '*kentron*', Sans. '*kendrañ*') is pronounced '*center*'. English *lucre* is pronounced *lucker* by changing the compound *cre* (*kre*) to *cer* (*ker*), '*lustre*' = '*luster*'. Thus it appears that the "Dravidian influence" has travelled too far and this theory should therefore now vanish.

SECTION VI.

Application of Rules of Modification.

We have seen in this chapter some of the various ways in which the words are simplified in speaking, but by the rules of modification given above it is not meant that all words are to be so changed. Art. 17. Condition under which words do not change pronunciation. It is to be particularly borne in mind that modification is made in such words only as are constantly used by all persons in conducting their ordinary affairs of life, and not in those which are not so constantly used. This subject, it seems, requires further elucidation. The word '*patra*' (पत्र) in the sense of 'leaf', is pronounced '*pát*' (पैत) or '*pátá*' (पैता) in speaking ; but when used in the sense of a 'letter' it is pronounced '*patra*' (पैत्र) and the reason is that a leaf is constantly used by all classes of men while all people do not write or receive letters at all.

'Kalya' (कल्य) which means 'tomorrow' is pronounced 'kál' (काल); because every man of all ranks is bound to use it constantly. But the word 'kalyána' (कल्यान)—wellfare, is not changed to 'kálán' (कालान); because it is not as frequently used as 'kalya' (कल्य).

'Karma' (कर्म्म) is pronounced 'kám' (काम), 'charma' (चर्म) —'chám' (চাম); but 'kharba' (খৰ্ৰ) is not changed to 'kháb' (খাব) or 'dharya' (ধৰ্য) to 'dháj' (ধাজ), simply because they are less frequently used.

The words which may be styled, political, philosophical, scientific, etc. may not ever be used or understood by the common people. They are not essential words of a language. There are words used in commerce which may not be uttered by a clergyman more than once or twice in his life. A washerman may find no occasion to use a technical word of a barbar or of a fisherman more than once or twice in a year. Valuable articles of furniture and other luxuries are not used by the common people and consequently the words implying such articles are not used by them. These and such other words form the non-essential part of a language.

But every man of all ranks has to eat, drink, cry, laugh, run, see, hear, feel. In short he must use those words which are daily required in conducting the ordinary affairs of life. Such words are called the essential part of a language. No one may do without counting numbers, without the names implying relationship, pronouns, etc. It

is such words only which constitute the essential part of a language and which for being constantly used by all classes of men are liable to modification in speaking.

The cause of modification of words is that man never pronounces a word in full in ordinary speaking, just as he does not write a letter in full in manuscript writing. As constant handling removes the roughness of things so frequent use has the natural effect of bringing a word to an easier or more convenient form. Hence words exclusively used in literature and rarely used in ordinary speaking suffer no modification at all. These words are called 'tatsama' (তৎসম) *i. e.* having the same form as in literature (Sanskrit), as 'bibhábari' (বিভাবরী), 'chanchal' (চঞ্চল), 'anna' (অন্ন), 'mátul' (মাতুল), 'pratima' (প্রতিমা), 'pranám' (প্রণাম), 'kumbha' (কুম্ভ), 'báran' (বারণ), 'trán' (ত্রাণ), 'mukti' (মুক্তি), 's'akti' (শক্তি), etc.

A word which is colloquial in one province, may not be so in another, for instance in Bengali, the word 'bale' (বলে)—says, is colloquial in Calcutta; and 'kahe' (কহে)—says, is colloquial in Dacca, though both are known and used in literature in both places. The word 'gábhi' (গাভী)—'cow' is colloquial in Bengal and pronounced 'gái' (গাই), but in Oudh and other western provinces the colloquial word for cow is 'dhenu' (ধেনু), and there it is pronounced 'dheun' or 'dhen' in speaking, but a Bengali never pronounces 'dhenu' (ধেনু) as 'dhen' (ধেন). A resident of Oudh would never reduce 'gábhi' (গাভী) to 'gái' (গাই) and a Bengali would not reduce 'dhenu' (ধেনু) to 'dheun' (ধেউন).

The Sanskrit names of the sun are 'súrya' (सूर्य), 'rabi' (रवि), 'bhánu' (ভানু), 'bháskar' (ভাস্কর), etc. Of these words 'súrya' (সূর্য) is colloquial in Bengali and 'bhánu' (ভানু) is colloquial in Behar. The names of a snake are 'sarpa' (সর্প), 'nága' (নাগ), 'ahi' (অহি), etc. The colloquial name in Bengal is 'sarpa' (সর্প) which is therefore pronounced 'sápa' (সাপ) and the words 'nága' (নাগ) and 'ahi' (অহি) are treated as literary. But in the southern parts of India the colloquial is 'nága' (নাগ) and therefore the words 'sarpa' (সর্প) and 'ahi' (অহি) are literary there and the people there never know of a 'sáp' (সাপ). Thus out of several words expressing the same idea one is colloquial in one part of the country, another in another part, and all are used in literature in all places. Each province modifies the pronunciation of those words only which it uses in ordinary speaking, and pronounces the other words which it uses in literature only, as they are.

Again a word which is colloquial today may not be so a century after. At the time of the old Prakrits the word 'madan' (মদন) was modified to 'mayan' (ময়ন), and 'badan' (বদন) to 'bayán' (বয়ান) but they are not so changed now; because these words were used in colloquial speaking in those days while they are not so used now. The literary or Sanskrit words for 'cupid' are 'madan' (মদন), 'káma' (কাম), 'kandarpa' (কন্দর্প), etc. of which 'madan' (মদন) was the colloquial in old times, while we now use 'káma' (কাম) in ordinary speaking. The

Art. 20. A word which is colloquial in one place may not be so in another.

Art. 21. A word which is colloquial at one time, may not be so in another time.

literary words for the face are, 'badan' (বদন), 'ásya' (অস্মা), 'mukha' (মুখ), 'ánana' (আনন), etc. of which 'badana' (বদন) appears to have been the colloquial in the ancient times, and therefore was pronounced 'bayán' (বয়ান), But we now use 'mukha' (মুখ) in ordinary speaking instead of 'badan' (বদন). So we do not modify 'madan' (মদন) or 'badan' (বদন) as in old Prakrits. If one were to use 'mayan' (ময়ন) or 'bayán' (বয়ান) in speaking Bengali now, that would be simply ludicrous. So a word which was colloquial at one time may cease to be so and become a literary term at another time, and *vice versa*.

CHAPTER V.

Comparison between Sanskrit and its Modern Prakrit.

Being provided with the laws of modification of words in oral pronunciation in Chapter IV, we are now in a position to take a comparative view of the Sanskrit and its Bengali Prakrit. It is done in this chapter by placing under each word of a Bengali sentence its corresponding form in Sanskrit. If the language which these Sanskrit words would make be of the nature of an oral Sanskrit in Sanskrit pronunciation, and if the changes which that form would undergo in Bengali pronunciation conform to the phonetic laws of modification laid down in Chapter IV, that would show that the Bengali is an oral form of the Sanskrit.

The Sanskrit words, for corresponding with the Bengali, may sometimes be found ungrammatical, because occasional violation of the rules of grammar is a characteristic of the oral form of all languages (vide specimen of rural English at the end of this Chapter).

Beng.—Sriga'la dra'ksha' kshetre prabesa karila.

গুগল দ্রাক্ষা ক্ষেত্রে প্রবেশ করিল।

Sans.—Sriga'lah dra'ksha' kshetre prabesañ akarat.

গুগলঃ দ্রাক্ষা ক্ষেত্রে প্রবেশং অকরোৎ।

Eng.—The Jackal grape field in entry made.

In the above, though the words 'prabes'añ' and 'akarot' are both Sanskrit, yet 'prabes'añ akarot' is not used in literary Sanskrit, and the cause of it may be found in the fact that from the Sanskrit phrases 'bida'nchaka'ra', 'chaka'sa'nchaka'ra', 'pranatosmi' etc., it appears that there were two methods of express-

Art (1) use of ing action in the Indo-European language,
auxiliary verbs in as 'prabibes'a' (प्रबिबेश) and 'prabes'añ
Sanskrit.

akarot', but as the Sanskrit was a language of poetry (vide Chapter II art 6.) in which the former brief method was more suitable, the latter method was naturally discouraged in it though the other system of using auxiliary verbs in Sanskrit is still found in the words quoted above. The oral language wants accuracy of expression, and poetical literature wants elegance. Hence the preference given in them to auxiliary and inflexional methods respectively.

The English words placed under the Sanskrit are intended to show how the Bengali fully agrees with the Sanskrit in construction while a separate language does not.

The absence of 'ñ' (*anuswar*) and 'h' (*bisarga*) in the Bengali sentence quoted above is due to the fact that (as shown in page 23) the pronunciation of 'ñ' (*anuswar*) is not like 'ng' but like 'ñ' in the French word 'moñseur', and drop in suffixes.

that of 'h' (*bisarga*) is not like 'h' (ह) but like an emphasis only. Hence it is that owing to the weakness of these two sounds they are entirely dropped in Prakrit suffixes, and this fact alone explains away at least one-fourth of the difference between the Sanskrit and its spoken forms.

The second point of difference is between Sanskrit 'akarot' अकरोत् and Bengali 'karila' (করিল). 'Akarat' is pronounced 'karala' করল in that part of Bengal which is called Mithila and 'karila' করিল in Bengal proper by transposition of the initial 'a' (अ) from first to last under art. 6 Chapter IV, page 37, and by changing 't' to 'l' under the last para of page 32.

Beng.—Dra'ksha' phala ati madhura.

দ্রাক্ষা ফল অতি মধুর

Sans.—Dra'ksha' phalañ ati madhurañ.

দ্রাক্ষা ফলং অতি মধুরং

This requires no remarks, for it has been already seen how 'ñ', (anuswa'r অনুস্বার) and h (bisarga বিসর্গ) are dropped in suffixes.

Beng.—Supakka phalasakala dekhiya'.

সুপক্ক ফল সকল দেখিয়া

Sans.—Supakkañ (1) phalasakalañ drishtwa' (2)

সুপক্কং ফল সকলং দৃষ্টা

(1) Here again is a deviation from the rules of the literary Sanskrit—the word 'supakka' in the above line should have the plural suffix in Sanskrit but here it is used in the singular number, because there is no distinction of number in adjectives in the oral form of Sanskrit which the above line is intended to represent (see Chapter VIII art 5).

The expression 'phala sakalam' should be 'phala'ni' in literary Sanskrit but in the oral form the plurality of the

word 'phala' is expressed by the addition

Art. 3. The use of of the independent word 'sakala' in Bengal; the words 'gana' because there are two methods of expressing number in Sanskrit, one by suffix and (গণ) and 'sakala' (সকল) to denote another by adding independent words plurality.

denoting the number as 'sinha' সিংহৌ or

'sinha dwayam' সিংহদ্বয়ঃ, 'devāh' দেবাহ্ or 'devaganam' দেবগণঃ.

The former method is preferred in poetical literature on account of its brevity, and the latter is adopted in the oral form on account of its accuracy of expression. Hence 'phala sakalam' is used instead of 'phala'ni'.

(2) Drishtwa' দৃষ্টা. 'S' (শ) is often pronounced 'kh' (খ) in Sanskrit as in the words 'drikpa'ta' দৃকপাত, 'drakshyat' দ্রাক্ষতি etc. So 'dris' দৃশ = 'drikh', which by dropping (r) becomes 'dikh' or 'dekh' দেখ. The suffix 'twa'' drops its 't' and retains 'wā' (ওয়া) only. So dekh + wā দেখ + ওয়া = 'dekhwā' or 'dekhyā' দেখিয়া.

Beng.—S'riga'ler	atis'aya	lova	janmila.
শৃগালের	অতিশয়	লোভ	জন্মিল
Sans.—S'riga'lasya (1)	atis'ayah	lovah	aja'yata (2)
শৃগালস্ত	অতিশয়ঃ	লোভঃ	অজায়ত।

(1) As for the genitive suffix in the word 's'riga'lasya' শৃগালস্ত, it appears that the Sanskrit suffix is 'sya' (স্ত), of Prakrit form 'ss' (স্স), English 's' (স). Anglo-saxon 'r', Benga 'r'. The cause of it is found in Chapter IV Sec. I, page 3

where it is shown that 's' is convertable to 'r' as Sanskrit 'bahis' बहिस् = Bengali 'ba'hir' বাহির. English child's = Anglo-saxon *Childe'r*; Latin *sopos* = *sopor*, so 'sriga'lasya' (শৃগালস্ত) is pronounced 'sriga'ler' (শৃগালের) in Bengali (vide "Philology" (primer) by John Piele M. A. 1877 Chapter I para 15).

The word 'aja'yata' (অজায়ত) by transposition of the initial 'a' (অ) from first to last place of the word and changing 't' (ত) to 'l' (ল) under art. 3 Chapter IV page 32, becomes 'ja'yala' (জায়ল) in Mithila but in Bengal it is 'janmila' (জন্মিল). It is only provincial difference. The Sanskrit root of the word being 'jan' (জন) one would prefer the Bengali form 'janmila' (জন্মিল) to the Sanskrit form 'aja'yata, (অজায়ত).

Beng.—Ekada' eka ba'gher gala'ya ha'r phutia'chhila.
 একদা এক বাঘের গলায় হাড় ফুটিয়াছিল

Sans.—Ekada' eka bya'grasya gale(1) haddaṇ sphutitwa'sit
 একদা এক ব্যাঘ্রস্ত গলে হডডং ফুটিত্বাসীৎ

(1) 'Gale' (গলে) is still used in Bengal in the locative case.

(2) 'Haddaṇ' is pronounced 'ha'r' (হাড়) under art 15 Chapter IV page 43, as 'bakra' = 'ba'k', 'chakra' = 'cha'k', etc.

(3) 'Sphutitwa' (ফুটিয়া) under art 8 Chapter IV, page 39, drops the initial 's' (স) and the last mixed consonant 't' and thus becomes 'phutiá' (ফুটিয়া). Then 'a's'it' (আসীৎ) is turned to 'a'chhil' (আছিল) by pronouncing 'l' (ল) for 't' (ত) as Sans. 'kopita' (কোপিত) = Pra, 'kopila' (কোপিল), 'jiwata'

(জীবত) = jiwala (জীবল) under art 3 Chap. IV. So 'phutiya' + 'a'chhila' = 'phutia'chila (ফুটিয়াছিল) which means pierced.

Beng.—Ba'gh yatheshta cheshta' karila.

বাঘ যথেষ্ট চেষ্টা করিল

Sans.—Bya'grah (1) yatheshta' cheshta'ñ akarot.

ব্যাঘ্রঃ যথেষ্ট চেষ্টাং অকরোৎ

(1) It has been already shown in Chap. IV art 15, page 43, how 'bya'ghra' = 'ba'gh' and it is shown in para 1 of page 51, how 'akarot' (অকরোৎ) = 'karot' (করোত) or 'karila' (করিল).

Beng.—Kona praka're hār ba'hir karite pa'rīlana'

কোন প্রকারে হাড় বাহির করিতে পারিল না

Sans.—Kena praka'rena haddāñ bahishkartum na pa'rayat

কেন প্রকারেণ হৃদডং বহিষ্কর্তুং ন পারয়ৎ

(1) 'Bahishkartum' (বহিষ্কর্তুং) becomes 'ba'hir karite' (বাহির করিতে) by changing 's' (স) to 'r' (র) under Chap. IV art 3, page 35 and by pronouncing 'kartum' (কর্তুং) as 'kartu' or 'karte' (কর্তে).

Beng.—Yantrana'y asthir haiya'

যন্ত্রণায় অস্থির হইয়া

Sans.—Yantranaya' asthiro bhutwa'

যন্ত্রণায়া অস্থিরো ভূত্বা

(1) Under Chap. IV art 3 'bh' (ভ) in 'bhutwa' is pronounced 'h' (হ) and 't' (ত) is dropped ; so the word 'bhutwa' (ভূতা) is pronounced 'hawa' or 'hayá' (হয়া) or 'haiyá' হইয়া in Bengali.

Beng.—Daura'iya' bera'ite la'gila.

দৌড়াইয়া বেড়াইতে লাগিল

Sans.—Drutwa' (1) bhramitum (2) lala'ga (3)

দ্রুত্বা ভ্রমিতুম্ ললাগ

(1) 'Dru' (ড্র) is pronounced 'daur' দৌড় and 'twa' by dropping 't' becomes 'wa'. So 'drutwa' = 'daurwa' or 'dauryá' দৌড়িয়া. It means to move quickly i. e. to run.

(2, 'Bhramitum' ভ্রমিতুম্ drops 'm' (ম) as a weak sound, and is pronounced 'bhraite' (ভ্রাইতে) or 'beráite' বেড়াইতে.

(3) 'Lala'ga' becomes 'la'gala' লাগল in Mithila, and 'la'gila' লাগিল in Bengal proper, by transposition of letters, (Chap. IV).

Beng.—Ekastha'ne kateka mayura puchchha paria'chhila.

একস্থানে কতেক ময়ূর পুচ্ছ পড়িয়াছিল

Sans.—Ekastha'ne kati mayur puchchhañ(1) patitañ a'sit.

একস্থানে কতি ময়ূর পুচ্ছং পতিতং আসীৎ

(1) Here the word 'mayura puchchhañ' ময়ূরপুচ্ছং is used instead of 'mayurapuchchha'ni', because the word 'kati' কতি—some, by which it is preceded gives it the plural significance and therefore no plural suffix is necessary. The oral form of all languages is so ungrammatical at times.

'Kati' কতি = 'kateka' কতেক by addition of 'k' (ক); because the Hindus or the Indo-Aryans had the habit of frequently adding 'k' (ক) or 't' (ত) to a

Art. 4. Addition of 'k' (ক) or 't' (ত) to a word or suffix in order to make it more forcible or merely to give it a flourish.

This will appear in almost every page of this book. For instance 's'ári' শারী = 'sariká' শারিকা, 'bála' বাল = 'bálaka' বালক, 'swia' স্বীয় = 'swakia' স্বকীয়, etc. These show addition of 'k' (ক). Again Prakrit 'thukará' থু-করা = Sanskrit 'thutkára' থুৎকার, 'phúkará' ফু-করা = 'phut-kára' ফুৎকার. These show addition of 't' (ত). The 'k' (ক) in the Sanskrit words 'mastaka' মস্তক, 'pustiká' পুস্তিকা, 'mas'aka' মশক, etc. is only a flourish, the real words being 'masta' মস্ত, 'pusti' পুস্তি, and 'mas'a' মশ. This inherent habit is still in evidence among the Hindus as we say 'yehetuk' যেহেতুক for 'yehetu' যেহেতু, 'ájker' আজকের for 'áje'r' আজের, 'kálker' কালকের for 'káler' কালের. In Orissa 'tánkar' তাকর for 'tañr' তাঁর. In Hindi 'tekrá' তেকরা for 'tár' তার. Hence the word 'kati' has become kati+k = 'katika' or 'kateka' কতেক in Bengali.

(2) 'Patitañ ásit' পতিতং আসীৎ by dropping 'ñ' = 'patitásít'. And by turning the first 't' (ত) to 'r' (ড) and last 't' to 'l' under Chapter IV, page 32 'patitásít' becomes 'pariási'l' or 'pariásila' পরিয়াছিল.

Beng.—Eka kukur máñser eka khanda.

এক কুকুর মাংসের এক খণ্ড

Sans.—Ekaḥ kukkurah máñsasya eka khandañ.

এক কুকুর মাংস্য একখণ্ড

(1) The word 'máñsasya' मांसस्य becomes 'mañser' মাংসের as in old English child's was written and pronounced 'childer', 's' being turned to 'r' (র) under art 3 of Chapter IV, page 35.

Beng.—Mukhe kariyá nadi pára haitechhila.
মুখে করিয়া নদী পার হইতেছিল

Sans.—Mukhena(1) kritwá (2) nadipa'rah (3) bhawitum ásít
মুখেন কৃৎ নদীপারঃ ভবিতুন্ আসীৎ

The above may not be chaste Sanskrit but an idiomatic oral form of it, for, though faulty in grammar as all oral languages are, yet intelligible to all who know Sanskrit. (1) Here 'mukhena kritwá মুখেন কৃৎ means taking by the mouth.

(2) Kritwá কৃৎ by dropping 't' (ত) becomes 'kriwá' or 'kariyá' করিয়া. The letter 't' (ত) is very often dropped by custom of the language (vide Chapter IV art. 11, page 40.)

(3) Nadipárah নদীপারঃ here means 'nadyottírah' নদ্যুত্তীর্ণঃ.

(4) Bhabitum ásít ভবিতুন্ আসীৎ = 'haite ási' or 'haitesila' হইতেছিল, because 'bha' (ভ) = 'há' (হ) under Chap. IV art 3 ;

'b' (ব) drops under Chap. IV art 7 ; 'túm' Art. 5. Proof of identify of words. (তুন্) is pronounced 'tu' or 'te' by dropping

'm' under Chap. IV art 7 ; and the last 't' (ত) is pronounced 'l' (ল) under Chap. IV art. 3. Thus all the changes which the word has undergone, are conformable to nature and custom of the language as laid down in Chap. IV and that may be considered the best and only

evidence of identify of the oral and literary forms of a word. (See Part II, Chap. I, art 6.)

Beng.—Nadī'r nirmala jale tár ye pratibimba

নদীর নির্মল জলে তার যে প্রতিবিম্ব

Sans.—Nadyáh nirmalajale tasya yat pratibimbam

নদ্যাঃ নির্মলজলে তস্য যৎ প্রতিবিম্বম্

No explanation is necessary.

Beng.—Patita haiya'chhila

পতিত হইয়াছিল

Sans.—Patitañ bhutwási't (1)

পতিতঃ ভূত্বাসীৎ

(1) Bhútwa ভূত্বা, by dropping 'b' and 't' under Chap. IV is pronounced 'huwá' or 'hayá' or 'haiyá' হইয়া and 'ásít' = 'áchhila' as shown in art 5 before, so 'bhutwásit' ভূত্বাসীৎ = 'haiyá' + 'ásila' = 'haiyasila' হইয়াছিল.

Beng.—Se ai pratíbimba anya kukur sthír kariyá

সে ঐ প্রতিবিম্ব অন্য কুকুর স্থির করিয়া

Sans.—Saḥ tat pratíbimbam anya kukkurañ sthirañ kṛitwá

সঃ তৎ প্রতিবিম্বম্ অন্য কুকুরং স্থিরং কৃৎ

Here the use of Beng. 'ai' (**ঐ**) = S. 'amí' (**অমী**) is ungrammatical, but such errors are disregarded in the colloquial form in all languages because oral language can never be strictly grammatical. 'Amí' (**অমী**) is pronounced 'ai' (**ঐ**) by dropping 'm' under Chap. IV. art 7.

Beng.—Mane	bibechaná	karila
মনে	বিবেচনা	করিল

Sans.—Manasi	bibechanáñ	akarat
মনসি	বিবেচনাং	অকরোং

Beng.—Ai	kukurer	mukhe	ye	máñsakhandá	áchhe
ঐ	কুকুরের	মুখে	যে	মাংসখণ্ড	আছে

Sans.—Amusya	kukkurasya	mukhe	jat	máñsakhandañ	asti
অমুস্ত	কুক্করস্ত	মুখে	যৎ	মাংসখণ্ডং	অস্তি

The ungrammatical use of the word 'amí' অমী is already explained above.

(1) Asti (অস্তি) = 'asi' অছি as, in Orissa, or 'áse' আছে as in Bengal. It is wrongly spelt 'áchhe' আছে.

Beng.—Tá	káñiyá	lai	tá	haile
তা	কড়িয়া	লাই	তা	হইলে

Sans.—Tat	krishtwá	lámi,	tat	bhute
তৎ	কৃষ্টা (1)	লামি	তৎ	ভূতে (2)

(1) Krishtwa (কৃষ্টা), by dropping 'sh' and pronouncing 't' as 'r' (ড়) becomes 'kriṛwá' or 'karṛwa' or 'káñyá' কড়িয়া (2) It is shown before in art. 5 that 'bh' (ভ) = 'h' (হ), and 't' (ত) = 'l' (ল) under Chap. IV. art 3. Hence 'bhute' ভূতে is pronounced 'ha'le' হ'লে haile হইলে.

Beng.—A'már'(1) dui khanda máñsa haibe
আমার দুই খণ্ড মাংস হইবে

Sans.—Mama dwi khandañ máñsañ bhawishyati (2)
মম দ্বি খণ্ডং মাংসং ভবিষ্যতি

In this sentence the dual number is not used for reasons stated in Chap. VIII. art. 4.

(1) The Bengali word 'ámár' আমার is found to be the spoken form of the Sanskrit word 'asmad' अस्मद् in the genitive case. 'Asmad' is reduced to 'aham' (অহম্) in Sanskrit and 'har:' हार in Hindi by dropping the initial 'a' (अ). In Bengal and other places 'ham' (হাম) is pronounced 'ám' (আম) by dropping 'h' (হ). The Sanskrit genitive suffix for 'ám' would be (:) 'bisarga' which is equivalent to the Bengali suffix 'r' (র) (vide Chap. IX, art, 3.) Therefore 'ám' আম + 'r' (র) = ámar আমার In Bengali both 'mama' মম and 'ámár' আমার are used.

(2) 'Bhawishyati' by substituting 'ba' (ব) for 'sya' (স) under Chap. XII art 2 and 3 becomes 'bhawibati' which by dropping the first 'b' and 't', assumes the Bengali form 'hawibai' or 'haibe' হইবে. Oral language is not always strictly grammatical, yet intelligible.

Bengali.—Ei rupe lobhe pariyá
এই (1) রূপে লোভে পড়িয়া

Sanskrit.—Etasmin rupe lobhe patitwá (2)
এতস্মিন রূপে লোভে পতিত্বা

(1) 'Etasmin' is pronounced 'eai' or 'ei' (এই) by dropping the consonants which are most liable to be dropped under Chap. IV. art II. Page 40.

In the word 'patitwá' পতিত্বা the first 't' (ত) is pronounced r (ড়) under art 3 Chap. IV. and 'tw' (ৎ) is dropped as in the word 'bhutwá' ভূত্বা in page 55. So 'patitwá' is pronounced 'pariá' পড়িয়া or pariya পড়িয়া

Beng.—Mukha	bistrita	kariyá
মুখ	বিস্তৃত	করিয়া

Sans.—Mukhañ	bistritañ	kritwá
মুখং	বিস্তৃতং	কৃত্বা

Beng.—Yeman	kukura	alika	māñsakhandā
যেমন	কুকুর	অলীক	মাংসখণ্ড

Sans.—Yasmin	kukkurañ	alikañ	māñsakhandañ
যস্মিন্ (1)	কুকুরঃ	অলীকং	মাংসখণ্ডং

Beng.—dharite	gela
ধরিতে	গেল

Sans.—dhartum (2)	agamat (3)
ধর্তুং	অগমং

(1) Yasmin যস্মিন=yeman যেমন by the elision of 's', and a word meaning 'kále' কালে remains silent after it.

(2) It has been already seen in the remarks under the word 'bahiskartum' in page 54 that the suffix 'tum' তুং='tu' (তু) or 'te' (তে), so 'dhartum' is equal to 'dharte' ধর্তে or 'dharite' ধরিতে.

(3) 'Agamat' অগমৎ. In this word the initial 'a' (অ) goes last under Chap. IV art. 6, leaving 'gamata' গমত, and the letter 'm' (ম) is pronounced like nasal 'w', (ঙ) under art. 3 Chap. IV. So 'gamata' গমত becomes 'gawla' গঙল as in Mithila or 'gela' গেল as in Bengal.

Beng.—Se	hatabuddhi	haiyá
সে	হতবুদ্ধি	হইয়া
Sans.—Sah	hatabuddhih	bhútwa (1)
সঃ	হতবুদ্ধিঃ	ভূত্বা

(1) 'Bhútwa' ভূত্বা = 'haiyá' হইয়া as already shown before.

Beng.—Stabdha	haiyá	rahila
স্তব্ধ	হইয়া	রহিল
Sans.—Stabdhaḥ	bhutwá	arahat
স্তব্ধঃ	ভূত্বা	অরহৎ

(1) Arahat (by transposition of initial 'a') = 'rahata' or 'rahila' as 't' = 'l' under Chap. IV art. 3.

Beng.—Anantar	ei	balite	balite
অনন্তর	এই	বলিতে	বলিতে
Sans.—Anantaram	idam	baditum	baditum
অনন্তরম্	ইদম্	বদিতুম্	বদিতুম্

(1) 'Baditum' বদিতুম্. In this word 'd' (দ) turns to 'l' (ল) under art. 3 Chap. IV and 'tum' তুম্ is pronounced 'te' (তে) as shown in page 54 in this Chapter, so 'baditum' is pronounced 'balite' বলিতে. The repetition of the word 'baditum, বদিতুম্

here implies 'saying repeatedly.' This idiom is explained in Chap. VII Sec. 3 (idioms). 'Idam' = 'ia' or 'ai' or 'ei' (এই).

Beng.—Nadī pára haiyá chaliá gela

নদী পার হইয়া চলিয়া গেল

Sans.—Nadī párah (1) bhútwá chalitwá (2) agamat

নদী পারঃ ভূত্বা চলিত্বা অসমং

(1) 'Nadiparah' নদীপারঃ as stated before means 'nadyuttirna' নদ্যুত্তীর্ণ.

(2) The colloquial idiom 'chalitwá agamat' চলিত্বা অসমং means 'went away walking.'

The difference of pronunciation in these words has been already explained before.

Beng.—yáhárá lobher bas'ibhuta haiyá

যাহারী লোভের বশীভূত হইয়া

Sans.—ye lobhasya (1) bas'ibhútáh bhútwá (2)

যে লোভন্ত বশীভূতাঃ ভূত্বা

(1) How 'sya' (স্ত) becomes 'r' (র) is shown in the word 'Sriga'lasya' শৃগালস্ত in page 52.

(2) It has also been shown before, how 'bhutwá' ভূত্বা drops the consonants 'b' and 't', and is pronounced 'huwa' or 'haiyá' হইয়া.

Beng.—Kalpitálábher pratyás'áya dháwamán haye

কল্পিতলাভের প্রত্যাশায় ধাবমান হয়

Sans.—Kalpitálábhasya pratyás'ayá dháwamána'h bhaweyuh

কল্পিতলাভন্ত প্রত্যাশয়া ধাবমানাঃ ভবেয়ুঃ

(1) Bhaweyuh ভবেয়ুঃ = 'hawey' হওয়ে or 'haye' হয়ে or 'hay' (হয়).

Beng.—Táder eí das'ái ghate
তাদের এই দশাই ঘটে

Sans.—Tadádēh (1) íañ das'áhi ghaṭeta
তদাদেঃ ইয়ং দশাহি ঘটেত

(1) The word 'tadádi' তদাদি in the genitive case becomes 'tadádēh' তদাদেঃ. 'Tat' (তৎ) + 'ádi' (আদি) = 'tadádi' তদাদি. It is a circumlocutory expression of the inflexional plural 'tesha'm' তেষাম্. That 'h' (bisarga) turns to 'r' (র) will appear from art. 3 Chap IX. So 'tadádēh' তদাদেঃ is equal to 'tadádīr' তদাদির or 'táder' তাদের.

We have now seen that the difference between the Bengali and the literary Sanskrit consists of (1) simpler-pronunciation, (2) occasional disregard of the rules of grammar and (3) what may be called circumlocutory method of expression in the former. And these being the natural characteristics of the oral form of all languages the Bengali clearly appears to be an oral form of the Sanskrit. The following is a specimen of the English language as spoken by the common people in England which would show how different the ordinary spoken language is from its literary form.

"So there's another o'them'lections comin" said Mr. Cant the carpenter, "whatever they want that for?"

"You oughter be glad stiddy(1) sorry bein'(2) you gotter chance to stand up again(3) tyrauny an' oppession an' slavery an' sech". Explained Mr. Pharoah Tudjat, the knife grinder.

"This here land's give up to bloated-bloated" * * *

Art. 7 English as If I was a man on a farm" he went on.
spoken by com- "I'd up an' say to me master, 'you gotter
mon men. ask me afore you do this an' that an't
other, n'you gotter make a pardner o' me like. Don't,
I on't work for ye."

"I dun no much about sech thing" admitted Mr. Solomon Woodpecker'. "Master Smallbone goes Blue an' so do I, but last time I dedn't, least-aways not altogether."

"One man one vote" interposed Mr. James Blite. "That's as it may be" replied Mr. Woodpecker with infinite cunning "but if you like to give twö they can't pervent ye. 'Time we had the 'lections a moty car come along wi' for ever o' blue ribbons an' th' driver sez, 'jump in, me man, an' I liked myself in it. I'd light me pipe, but that oud n't light 'cause o' the wind. I wasted one match after another, an' when I shouted to the man to stop he oudn't. So time we got to the schoolus I were that vexed I give a vote to th'other man as well. Put a cross agen each o'th' both on'em".

(Extract from the "Morning Post," "Statesman" Dec. 30, 1923 page 17.)

(1) Instead of, (2) Having, (3) Against.

CHAPTER VI.

Words which are most modified in speaking.

THE NUMERALS.

Having obtained a summary view of the Sanskrit and its Bengali Prakrits in Chapter V, we shall now proceed with the identification of the Sanskrit and Bengali forms of the essential words and suffixes, and this Chapter is devoted to the numerals which constitute one of the most vital parts of a language.

Hitherto the only process of identification of two forms of a word was by showing some intermediate steps through which the original assumed its last form, Art. I. ^{1st} Process of identifying two forms of a word. They served to bring the two forms, nearer to each other. But nearer approach to the original afforded but a poor evidence of identity; because identification requires the difference to be entirely explained away which cannot be effected by merely lessening the difference.

The best proof of identity would be to show that each of all the changes undergone by a word is natural, and has been already observed in some other word or words of the language as shown in Chapter IV. Any intermediate form which may be introduced by us in the explanation of these changes will therefore be intended merely to make the explanation clearer and not to be taken for evidence in itself.

The numerals are really the first ten, the higher numbers being their compounds only, and, as compounds, they

naturally assume unwieldy dimension, and therefore require simplification for practical purpose, just as in English the original four—ten—one=fortyone, meaning 'four times ten and one'. In this compound 'four' is reduced to 'for' and 'ten' to 'ty'. Thus 'four-ten-one' is reduced to 'forty-one'. It is of three syllables in writing, but in speaking not more than two syllables are retained; for, though it is written 'fortyone,' it is, in actual speaking, pronounced like 'fortwan'. The longest English numeral is perhaps 'Seventyseven'. It is a word of five syllables which in actual speaking are reduced to two only, by pronouncing the word like 'sevtsevn', because commercial activity renders it impossible to allow more than two syllables for a numeral.

But in Sanskrit the numerals are so big in size that the Hindus can not reduce some of the lengthy numerals to less than three syllables; for instance, 'Saptachatwārīṣ'at' (সপ্তচত্বারিংশ্) —forty seven, is a word of six syllables and in Prakrit or actual speaking it has been reduced to 'Sách-challis' (সাকলিশ্) which is of three syllables only and no further reduction was possible. The Sanskrit numerals are reduced from the original to the practical form in Bengali and other Prakrits as below :—

Modification of numerals.

SANSKRIT TO BENGALI.

Eka (एक) = Eka (এক).

Dwi (द्वि) = Dwi (দ্বি). This word is correctly pronounced, but wrongly spelt 'dui' (দুই) in Bengali.

Tri (त्रि) = **Tin** (তিন). By transposition of 'i' under Chapter IV. art 6, 'tri' = 'tir', as 'Tribeni' (ত্রিবেণী) = **Tirbeni** (তিরবেণী), &c.; and then by converting 'r' to 'n', under Chap IV. page 35, 'tir' is turned to 'tin' (তিন).

Chatur (চতুর) or 'Chatwári' (চত্বারি) = 'Chári' (চারি). 'Chatwári' (চত্বারি) by dropping 'tw' (ত্ব) comes to 'Chári' (চারি).

* **Pancha** (পঞ্চ) = **Pañcha** (পাঁচ) under Chapter IV. art 13, page 42.

Shash (শষ) = 'Chha' (ছ). 'Shash' is reduced to 'sha' and 'sha' is pronounced 'Chha' (ছ).

Sāptan (সপ্তন) = **Sāt** (সাত); because 'sapta', by the rule contained in Chap. IV art 15 page 43, becomes 'sāta', and 'n' is dropped in Sanskrit itself, as **Saptasindhu**, **Saptagrāma**, etc.

Ash'tān (অষ্টন) = **āt** (আট). By the same rule as above 'ashṭa' is pronounced 'āt' and 'n' is dropped in Sanskrit itself.

Nawan (নবন) = **naw** (নও) by dropping 'n' in the same way as above.

Das'an (দশন) = 'das'a' (দশ) by dropping the last 'a' and 'n' under Chap. IV art, 9 & 7, pages 39 and 38.

Ekādas'an (একাদশন) = **Egāra** (এগাড়). **Ekādas'an** in speaking, retains 'ekāda' or 'egāra', 'k' being convertible to 'g' and 'd' to 'r' under Chap. IV. art 3 pages 30 & 33. 'D' (দ) is pronounced 'r' (ড়) even in

Sanskrit itself; for the Sanskrit word 'shoras'a', বোড়শ is evidently made of 'shash' বশ্ + 'dasa' দশ which, by suppression of last 'sh' (ষ) and conversion of 'd' (দ) to 'r' (ড়), may become 'sharasa' or 'shorasa' বোড়শ.

Dvādas'an (দ্বাদশন্) = vāra বাড়. The word 'dvādasan' being stripped of the initial *d* and the last part *san* shown in Italics, retains 'vāda' only which is pronounced 'vāra' or 'bāra' by converting 'd' to 'r' under Chap. IV art 3 page 33. *Dva* becomes 'ba' in Europe also, as *dxonus* = bonus, *dvis* = bis (vide Comp. Phil. by Sayce.)

Trayodas'an (ত্রয়োদশন্) = 'trayora, or 'tera, (তেড়). 'Trayodasau' is made of tri+dasan. By colloquial abbreviation tri = te, as 'temáthá' (তেনাথ), 'tepatha' (তেপথ); 'd' is pronounced 'r' under Chap. IV art 3 page 33; 'san' is dropped as usual in all compounds upto number 18; thus making the word 'tera' তেড়.

Chaturdasan (চতুর্দশন্) = Chaudda চৌদ. 'Chaturdas'an' being stripped of 't' and 'san', retains 'chaurda' which by custom of the language shown in Chap. IV art 15, page 43, is pronounced 'chouda' চৌদ.

Panchadas'an (পঞ্চদশন্) = panara পনড়. In this word 'pancha' is reduced to 'panna' by dropping 'ch' and doubling 'n' under Chap. IV art 15, page 43; 'd' is pronounced 'r' under chap. IV art 3, page 33; 'san' is omitted as usual in other numbers. So 'panchada' = 'pannaḍa' or 'panara'.

Shoras'an (ষোড়শন্) = Shola বোল. By omitting the last syllable *s'an* we get 'shora' and by conversion of 'r' to 'l' under Chap. IV art 3, page 35, the word becomes 'shola' বোল.

Saptadas'an (সপ্তদশন্) = Satara (সতড়). 'Saptadas'an' by dropping 's'an' retains 'saptada' = sattada, under art 15 chapter IV page 43. 'Sattada' by changing 'd' to 'r' under art 3 Chap. IV page 33, becomes 'sattara'.

Ashṭādas'an (অষ্টাদশন্) = āṭhāra (আঠাড়). Ashṭādas'an retains 'ashṭāda' which is pronounced 'āṭṭāra' or 'āṭhāra' আঠাড়, as in the last number.

Unaviṣṭati (উনবিংশতি) = Unais' (উনইশ). The last syllable (ti) being omitted, there remains 'unawiṣ'a' - 'unawis'a' or 'unais' (উনইশ).

Viṣṭati (বিংশতি) = Viṣ' (বিশ). The pronunciation of 'ñ' here is next to nothing like that in the French word 'monsieur'. This number 'twenty' when taken as a unit is called 'kuri' কুড়ি.

Ekawiṣṭati (একবিংশতি) = ekais' (একইশ). In all the numerals from twenty to twenty eight, the last letters 'atī' are dropped. The pronunciation of 'ñ' and 'w' being next to nil, the word is pronounced *ekais'* i.e. 'eka' for 'eka' and 'is' for wiṣṭ. It is to be noted here that in Hindi the lateral consonant 'v' is pronounced as 'v' when it begins a word and like 'w' when it is in the middle or end of a word vide Chap. III art 9 page 24.

Dváviṁśati (দ্বাবিংশতি) = váiṁś' বাইশ. This word consists of two parts of which 'dvá' = 'vá' (vide the number 'dvádasan'). It has already been shown in number twentyone that the other part 'viṁśati' (বিংশতি) retains 'iṁś' or 'is' (ইশ) only. Therefore vá+iṁś' becomes 'báiṁś' বাইশ. Sayee in his Comp. Phil. vol. II p. 112 says 'initial 'dv' becomes simply 'b', as (*bonus, bis* for *dvonus, dvīs*). So 'dvá' is pronounced 'vá.' (বা)

Trayaviṁś'ati (ত্রয়বিংশতি) = 'teis' তেইশ. It has been shown under number thirteen that 'traya' is pronounced 'te' and it has been shown against the number nineteen that 'viṁśati' retains 'iṁś' or 'is' only. So 'te' তে + 'is' ইশ = teis তেইশ.

Chaturviṁś'ati (চতুর্বিংশতি) = 'chauviṁś' or 'chauvis' চৌবিশ. In this word 'chatu' is reduced to chau (চৌ) by dropping 't' under Chap. IV art II, page 40, and 'viṁśati' is reduced to 'viṁś' by dropping 'ati'.

Panchaviṁśati পঞ্চবিংশতি = 'pañchis' পঁচিশ. 'Pancha' remains as it is, and 'viṁś'ati' retains 'iṁś' only making the word 'pañchiṁś' পঁচিশ or 'pañchis' (পঁচিশ)

Sharaviṁśati ষড়বিংশতি = chhábbiṁś' ছাব্বিশ. It is to be noted here that in Hindi all the three sibilants are pronounced like 's' and in Bengali they are all pronounced like 'sh'. e. g. In Hindi 'shola' is pronounced as 'sola', 'sharānana' ষড়ানন as 'sarānana' সড়ানন. This numeral is therefore pronounced sarbiṁś' সড়বিশ. or 'sábbiṁś' or 'chhábbiṁś' ছাব্বিশ

Saptaviṁśati সপ্তবিংশতি = **sátáins'** সাতাইশ. **Sáptá** = 'satta' under Chap. IV art 15 page 43 and 'viṁśati' = iṁś in the same way as shown in the preceding numbers. Thus 'sátta' + iṁś = **sáttáins'** সাতাইশ.

Ashṭaviṁśati অষ্টবিংশতি = **átáins'** আটাইশ. **Ashṭa** অষ্ট = 'atṭa' অট under Chap. IV art 15 page 43 and 'viṁśati' = 'iṁś'. Thus 'átṭa' + 'iṁś' = **átáins'** আটাইশ.

Unatriṁśat ঊনত্রিংশ = **unatriṁś'** ঊনত্রিশ or 'unatris'

Triṁśat ত্রিংশ = **triṁś** ত্রিশ.

Ekatriṁśat একত্রিংশ = **ekatriṁś** একত্রিশ.

Dvatriṁśat দ্বাত্রিংশ = **vatriṁś'** বত্রিশ; because it has been shown against the numbers twelve and twenty-two that 'dvá' retains 'vá.' Therefore 'vá' or 'bá' + 'triṁś' = 'batriṁś' বত্রিশ.

Trayastrīṁśat (ত্রয়ত্রিংশ) = **tetriṁś'** তেত্রিশ. It has been shown against numbers thirteen and twentythree that the word 'tri' of which 'trayah' is a grammatical form is pronounced 'te' only, under art 4 of this chapter. So 'te' + 'triṁś' = 'tetriṁś' তেত্রিশ.

Chatusṭriṁśat (চতুত্রিংশ) = **chatriṁś'** চৌত্রিশ. It has been shown against numbers fourteen and twentyfour that 'chatu' by dropping 't' retains 'chau' only. The 's' after 'chatu' being only a grammatical modification under the rules of Sandhi সন্ধি, is dropped.

Panchatriṁśat (পঞ্চত্রিংশ) = **pañtriṁś'** (পঞ্চত্রিশ). 'Pancha' পঞ্চ is reduced to 'pañ' by dropping 'ch'; and 'triṁśat' ত্রিংশ is reduced to 'triṁś' ত্রিশ.

Shaṭtriṅś'at (ষট্টিত্রিংশৎ) = chhatriṅś ছত্রিশ. Of the word 'shaṭ' (ষট্) 'ṭ' is dropped and 'sh' (ষ) is pronounced like 'chh' (ছ) as shown under the number twenty six.

Saptatriṅś'at (সপ্তত্রিংশৎ) = sāttriṅś সাত ত্রিংশ in the way shown in numbers seven and thirty.

Ashtātriṅś'at (অষ্টাত্রিংশৎ) = ātriṅś আটত্রিংশ. (See numbers eight and thirty).

Unachatwāriṅś'at (উনচত্বারিংশৎ) = unachallis' উনচল্লিশ. This word consists of two parts 'una' and 'chatwāriṅś'at.' 'Una' is retained as it is, and 'chatwāriṅś'at' is pronounced 'chalwāliṅś' or 'challis,' by turning the first 't' and 'r' to 'l' (ল) under Chap. IV art 3, pages 32 and 35.

Chatwāriṅś'at (চত্বারিংশৎ) is pronounced 'chalwāliṅś' চত্বালিংশ or 'challiṅś' চল্লিশ, by converting 't' and 'r' to 'l' as shown in the last preceding number.

Ekachatwāriṅś'at (একচত্বারিংশৎ) = 'ekachalliṅś' একচল্লিশ as shown in the last number.

Dvichatwāriṅś at (দ্বিচত্বারিংশৎ) = biālliṅś' বিয়াল্লিশ. The word 'dvi' retains 'vi' as in number 12. It has been shown in number thirtynine that 'chatwāriṅś'at' becomes 'challiṅś' and this in joining 'vi' drops 'ch' retaining 'ālliṅś' অল্লিশ only. Thus 'vi' + 'ālliṅś' becomes 'viālliṅś' বিয়াল্লিশ.

Trichatwāriṅś'at (ত্রিচত্বারিংশৎ) = tetālliṅś' তেতাল্লিশ. 'Trichatwāriṅś'at' by dropping *cha* and *at* becomes tritwāriṅś' = 'tetwāliṅś' or 'tetālliṅś' তেতাল্লিশ as r=1, under Chap. IV art. 3 page 35.

Chatuschatwáriṇs'at (চতুশ্চত্বারিংশঃ) = **chauchalliṇs'** চৌচল্লিংশ, It is shown in number fourteen how the word 'chatuh' চতুঃ turns to 'chau' চৌ by dropping 't', and in number thirtynine how 'chatwariṇsat' turns to 'challiṇs' চল্লিংশ.

Panchachatwáriṇs'at (পঞ্চচত্বারিংশঃ) = **pāñchchalliṇs'** (পাঁচচল্লিংশ)

Shatchatwáriṇs'at (ষট্চত্বারিংশঃ) = **'chhachalliṇs'** ছচল্লিংশ. (See numbers six and forty).

Saptachatwáriṇs'at (সপ্তচত্বারিংশঃ) = **(satchalliṇs')** সাতচল্লিংশ. (See numbers seven and forty).

Aṣṭachatwáriṇs'at (অষ্টচত্বারিংশঃ) = **'áṭchalliṇs'** আটচল্লিংশ.

Unapanchás'at (উনপঞ্চাশঃ) = **unapanchás'** উনপঞ্চাশ.

Panchás'at (পঞ্চাশঃ) = **panchás'** পঞ্চাশ.

Ekapanchás'at (একপঞ্চাশঃ) = **ekánna** একান্ন. 'Panchásat' after dropping 'sát' retains 'panchá' only and is pronounced 'panná' পন্ন by dropping one and doubling another letter of a mixed consonant under Chap. IV art 15 page 43. Then by the rule of transposition of letters under Chap. IV art 6, page 37 it becomes 'pánna' পান্ন as in number 'tirpánna' তির্পান্ন—'fifty-three.' In this and other words a further reduction is made by dropping 'p' and making the word 'ánna' আন্ন. Thus 'eka' এক + 'ánna' আন্ন = 'ekánna' একান্ন.

Dvápanchás'at (দ্বাপঞ্চাশঃ) = **váánna** বাআন্ন. We have seen in numbers twelve and fiftyone; how 'dvá' becomes

'vá' and 'panchá' becomes 'pánna' and 'pánna' is reduced to 'ánna' by dropping 'p'. So 'vá' + 'ánna' = váánna or 'báwanna'.

Tripanchás'at (ত্রিপঞ্চাশৎ) = 'tripánna' ত্রিপান্ন or 'tirpánna' তির্পান্ন.
(See the last preceding number).

Chatuhpanchás'at (চতুষ্পঞ্চাশৎ) = 'chauánna' চৌয়ান্ন. It is noted against number fourteen how 'chatuh' is reduced to 'chau' and against number fiftytwo, how 'panchá' is reduced to 'ánna' (আন্ন).

Shaṭpanchás'at (ষট্‌পঞ্চাশৎ) = 'chhaánna' ছয়ান্ন, *i. e.* 'chh' (ছ) + 'ánna' আন্ন = chhaánna ছয়ান্ন. (See numbers six and fiftyone).

Saptapanchás'at (সপ্তপঞ্চাশৎ) = Sátánna সাতান্ন. 'Sát + 'ánna' = 'sátánna' সাতান্ন. (See numbers 7 and 51).

Ashṭapanchás'at (অষ্টপঞ্চাশৎ) = átánna আটান্ন, *i. e.* 'át' + 'ánna' = 'átánna' আটান্ন. (See numbers 8 and 51).

Unashasṭi (উনষষ্টি) = 'unashṭi' উনষষ্টি or 'unasháiṭ' উনষাইট.
Shasṭi = shṭi by the rule of breaking compound letters in Chap. IV art 15 page 43.

Shasṭi (ষষ্টি) = shṭi ষষ্টি = 'sháiṭ' ষাইট, as in the last number.

Ekashasṭi (একষষ্টি) = 'ekashṭi' একষষ্টি as above.

Dwáshasṭi (দ্বাষষ্টি) = 'váshṭi' বাষষ্টি. (See numbers fiftytwo and fiftynine).

Trishasṭi (ত্রিষষ্টি) = 'teshṭi' তেষষ্টি, because 'tri' = 'te' as in 'tera' তের, 'teis' তেইশ &c. (See numbers 13 and 23).

Chatuḥshashṭi (চতুষষ্টি) = 'chaushaṭṭi' চৌষষ্টি, as 'chatuḥ' = 'chau'. (See number fourteen).

Panchashashṭi (পঞ্চষষ্টি) = pañshaṭṭi পঞ্চষষ্টি .

Shaṭshashṭi (ষট্‌ষষ্টি) = 'chhashaṭṭi' ছষষ্টি, 'sh' being pronounced like 'chh'. (See number six).

Saptashashṭi (সপ্তষষ্টি) = sattashaṭṭi সত্তষষ্টি = sātshaṭṭi সাতষষ্টি ; because 'sapta' = 'satta' = 'sāt' under Chap. IV art 15 page 43.

Aṣṭashashṭi (অষ্টষষ্টি) = 'aṭṭashaṭṭi' অট্‌ষষ্টি or āṭshaṭṭi' আটষষ্টি. 'Aṣṭa' = 'āt' under Chap. IV art 15 page 43.

Unasaptati (উনসপ্ততি) = unasattati উনসত্ততি = 'unasattari' by converting the last 't' to 'r' under Chap. IV art 3, page 32, and 'sattari' is pronounced 'sattair' by transposition of the 'i' from after 'r' to before it under Chap. IV art 6 page 37.

Saptati (সপ্ততি) = sattair সত্তাইড় (see the last number).

Ekasaptati (একসপ্ততি) = Ekhattair একহত্তাইড়. From this number the first 's' of 'saptati' or 'sattair' is converted to 'h' under Chap. IV art 3 page 36.

Dwāsaptati (দ্বাসপ্ততি) = váhattair বাহত্তাইড়. See numbers fifty-two and sixtynine.

Trisaptati (ত্রিসপ্ততি) = 'tehhattair' তেহত্তাইড়.

Chatuḥsaptati (চতুঃসপ্ততি) = chauhattair চৌহত্তাইড়.

Punchasaptati (পঞ্চসপ্ততি) = páñchhattair পাঁচহত্তাইড়

Shatsaptati (ষট্‌সপ্ততি) = chhahattair ছহতইড়.

Saptasaptati (সপ্তসপ্ততি) = sáthattair সাতহতইড়.

Ashṭasáptati (অষ্টসপ্ততি) = áṭhattair আটহতইড়.

Unás'íti (উনাশীতি) = Unás'í উনাশী.

As'íti (অশীতি) = ás'í অশী.

Ekás'íti (একাশীতি) = ekás'í একাশী.

Dvyas'íti (দ্বাশীতি) = virás'í বিরাসী. 'Dvyásiti' is made of dvi + as'íti. How 'dvi' (দ্বি) may become 'vi' or 'bi' has been shown in number twelve. Then 'bi + 'así' would be 'biasí', but it is pronounced 'birás'í' by analogy, on account of its proximity with the next two numbers 'tirás'í' তিরাশী and 'chaurás'í' চৌরাশী each of which has the letter 'r' before 'ási' (see also numbers ninetytwo and ninety-nine.)

Tryas'íti (ত্রাশীতি) = 'tirás'í' তিরাশী. Tryas'íti = 'tri' + 'as'íti'. Tri = tir by transposition of letters under Chap. IV art 6 page 37.

Chaturás'íti (চতুরাশীতি) = chaurás'í চৌরাশী. 'Chatur' = 'chaur' by dropping 't' under Chap. IV art 11, page 40. Then 'chaur' + 'ás'í' = 'chaurás'í' চৌরাশী.

Panchás'íti (পঞ্চাশীতি) = páñchás'í পাঁচাশী.

Shaṛas'íti (ষড়্‌শীতি) = chhaás'í ছয়াশী. (For explanation see number thirtysix).

Saptás'iti (সপ্তাশীতি) = 'sátási' সাতাশী. (See number thirty-seven.)

Ashtásfti (অষ্টাশীতি) = 'átási' আটশী by dropping 'sh' and 't' (ত). (See number eight.)

Unanavati (উননবতি) = 'unanavai' উননবই, 't' (ত) being dropped under Chap. IV art 11 page 40.

Navati (নবতি) = 'navai' নবই as above. But in this and the following numbers 'v' (ব) is doubled in pronunciation.

Ekanavati (একনবতি) = 'ekanavai' একনবই.

Dvinaavati (দ্বিনবতি) = 'biranavai' বিরনবই. It is stated against number eightytwo how the letter 'r' is introduced into that word. Similarly 'r' is also introduced in the spoken form of this word by analogy, on account of its proximity with the next two numbers, ninetythree and ninetyfour.

Trinavati (ত্রিনবতি) = 'tiranavai' তিরনবই.

Chaturnavati (চতুর্নবতি) = 'chaurnavai' চৌরনবই.

Panchanavati (পঞ্চনবতি) = 'pañchánavai' পাঁচানবই.

Shannavati (ষন্নবতি) = 'chhannavai' ছন্নবই.

Saptanavati (সপ্তনবতি) = 'sátanavai' সাতনবই.

Ashtá navati (অষ্টানবতি) = 'áta navai' আট নবই.

Navanavati (নবনবতি) = 'niranavai' নিরনবই. This word consists of 'nava' and 'navati'. We can see quite clearly how 'navati' turns to 'navai'. But how does

'nava' turn to 'nira'? 'Navanavati' might be pronounced 'nawnavai,' but, by analogy with the numbers 'viranavai' (ninetytwo), 'tiranavai' (ninetythree), and 'chouranavai' (ninetyfour), it is pronounced 'niranavai' by adding 'r' under Chap. IV art 12, page 41.

Sata (শত) = 's'ao' (শও). The letters most liable to drop are 't' and 'd' (vide Chap. IV art 12, page 41).

Sahasra সহস্র = házár হাজার . The word 'sahasra' সহস্র by dropping the first syllable (sa) becomes 'hasra' which by the rule of transposition of letters under Chap. IV art 6, page 37, becomes 'hásár' or 'házár' হাজার .

Ajuta অযুত—This word is not used in Prakrit. We say ten thousand not one 'ajut'.

Laksha (লক্ষ) = 'láksh' লাক্ষ, 'ksh' ক্ষ being pronounced 'kkh' or 'kh' under Chap. IV page 37.

Nijuta (নিযুত)—Not used in Prakrit. We say ten 'lakhs' and not one 'nijut'.

Koti (কোটি) = koti কোটি .

Higher numbers such as 'arbuda', 'brinda', 'kharba', 'nikharba', 'sañkha', 'padma', 'ságara', 'antya', 'madhya', 'parardha', are never used in ordinary affairs. They are used only in scientific calculations and consequently do not change in speaking.

SECTION 2.

Fractional Terms.

BENGALI FROM SANSKRIT.

Poá পোঁা = Sanskrit 'pada' পদ. It means one fourth. In speaking it drops 'd' under Chap. IV art 11 page 40 and retains 'pau' পোঁ only. Under Chap. IV art 10 page 40 the last 'a' is pronounced 'á', thereby making the word 'paá' or 'poá' পোঁা.

A'dh আধ = Sanskrit 'ardha' অর্ধ. It means 'half', and in speaking becomes 'addha' or 'ádh' (আধ) under Chap. IV art 15 page 43.

'Pauna' or paune পোঁ = Sanskrit 'padauna' পদউন. It means less by one fourth, *e. g.* 'pada-una-dwi' means less than two by one fourth. As shown above 'pada' = 'poá', and 'una' means 'less'. So poá + una = 'pouna' পোঁ or 'poune' পোঁ. It is said that the word 'pouna' পোঁ is derived from a Santhali word 'panyá' because that word in the Santhal language means 'one fourth' but 'one fourth' and 'less by one fourth' are quite different. The word 'pauna' পোঁ being derivable by the phonetic rules from the Sanskrit expression 'pada-una', we do not see the necessity of exploiting the Santhalese for its derivation. There is a word *nayar* in the Santhalese tongue which means 'near', but that would be no ground to say that the English word 'near' is derived from the

Sánthál language. The Sanskrit word 'nikat' (निकट) was pronounced in the old Bengali as 'niar, নিয়ার. The Santhals might have taken it from that or it may be an accidental similarity of the Santhali word. For such reasons we are unable to accept this derivation of the Bengali word 'pouna' পোনা.

Shoá শোয়া—with one fourth = Sanskrit sapáda সপাদ. It means 'with one-fourth'. 'Sa' (স) means 'with' and 'páda' পাদ or 'pada' পদ which becomes 'poá' পোয়া in Bengali, means 'onefourth'. Therefore 'sá' + 'poá' = 'sapoá' which by dropping 'p', becomes 'saoá' or 'sawá' সাওয়া.

Arháí আড়াই—two and half = Sanskrit 'arddha-dwi' অর্দ্ধবি. It means two and half. 'Arddha-dwi' by dropping the last 'd' under Chap. IV art 11, page 40, retains 'árdháwi' and changing 'dh' to 'rh' under art 3 Chap IV page 34, becomes 'árphái' or 'árhái' আড়াই.

Sárhe সাড়ে—with half = S. Sárdha সার্ব. It means 'with half'. If we say 'sárdhatri' সার্বত্রি, we mean three and half. 'Sárdha', by dropping 'd' (দ) is pronounced 'sárha' or 'sárhe' সাড়ে.

Deñr দেড়—one and half...The Sanskrit form given to this word in dictionaries is 'dwyardha' দ্ব্যর্দ্ধ and the meaning given to it is 'two less by half', but as it could mean 'two and half' as well, this derivation of the Prákrit word 'deñr' দেড় seems to be objectionable.

Prof. Weber (Bhogovati, i, 411) would derive it from 'adhi' + 'ardha' (অধি+অর্ধ) i.e. 'adhyárdha' অধ্যর্ধ—'half in excess.' But 'adhyardha' can not be construed to mean 'half in excess of one only' as the word 'deñr দেড় means. John Beames, in his Comp. Grammar of the modern Aryan languages of India, has also objected to this derivation.

In fact neither 'dwyardha' দ্ব্যর্ধ nor 'adhyardha' expresses fully the idea of 'one and half. Of all the modern forms of this word, the Punjabi appears to be most clear. It is 'deuñr দেউড় in which 'de' stands for 'dwi' দ্বি; 'uñ' (উ), for 'una' (উন); and 'r' (ড়) for 'ardha' অর্ধ; because 'rdha' (র্ধ) = 'rřha' = 'r' by changing 'dh' to 'rh' under Chap. IV. Thus the Sanskrit expression 'dwi + una + ardha' (দ্বি+উন+অর্ধ) = 'dwyunárdha' দ্ব্যুণর্ধ, would clearly mean "two less by half." The Punjabi form of the word thus distinctly suggests this derivation. In Bengal 'deuñr' is further shortened to 'deñr দেড় .

SECTION 3.

The names of the days of the month.

SANSKRIT TO BENGALI.

The lunar days are counted as 'pratipada' প্রতিপদ, 'dwitíyá' দ্বিতীয়া, 'tritíyá' তৃতীয়া, 'navamí' নবমী, 'das'amí' দশমী, etc., and these are all in the same form in Sanskrit

and Bengali; because names of lunar days are seldom used by the common people and therefore they are not modified. But there is modification in the names of solar days, which are frequently used by all classes of men.

The solar days are :—

‘Prathamá’ প্রথম = ‘pahlá’ পহলা—first. ‘Prathamá’ = ‘parthamá’ under Ch. IV art 16, page 43, and by dropping (m) becomes ‘parthá’. Under Chap. IV art 3 Art 4. Pronunciation varies according to the character of the speaker. ‘r’ (র) = ‘l’ (ল) and ‘th’ (থ) = ‘h’ (হ), therefore ‘parthá’ পরথা = ‘palhá’ পলহা which by transposition of letters under art 6 Chap. IV, becomes ‘pahlá’ পহলা. These changes are not gradual as shown for clearness, but simultaneous as ‘prathamá’ = ‘palháwá’ or ‘pahlá’ পহলা according to the character and position of the speaker.

‘Dwitiyá’ দ্বিতীয়া = ‘dosrá’ দোসরা. For ‘dwitiyá’ দ্বিতীয়া, the term used in Bengali is ‘dosra’ দোসরা by analogy with the next following Sans. word ‘tisri’ তিস্র—the 3rd solar day; because the word ‘dwitiyá’ দ্বিতীয়া may be confused with ‘dwitiyá’ দ্বিতীয়া which implies the 2nd lunar day. Oral language aims at accuracy of expression more than elegance and grammatical precision.

Tisri (তিস্র) = B. ‘tesrá’ তেসরা .

‘Chaturthá’ চতুর্থ = ‘chauthá’ চৌঠা .

Dates are all in feminine gender, the Sanskrit signs of which are 'á' (आ) and 'i' (ई). In B. Prakrit the sign 'á' (आ) is used in counting the dates from 1st to 4th. From 5th to 18th the sign used is (i) ई as Sanskrit 'navamí' नवमी, dasamí दशमी—Bengali 'nawai' নবমী, 'das'ái' দশমী etc. In these words 'i' ई represents 'mí' (मी) substituting 'ñ' for 'm'. From the word 'unis'á' উনিশ (19th) to 'tris'á' ত্রিশ (30th) the feminine suffix 'á' (आ), is used again. Both these feminine suffixes á (आ) and i (ई) are Sanskrit, though on rare occasions like this they may be ungrammatically used in the oral languages.

In this Chapter it is found that the numerals which in all languages are most liable to abbreviation in speaking are clear modifications of the Sanskrit and have no sign of any non-Aryan element in them.

CHAPTER VII.

This chapter would treat of the modifications in conjunctions, names of relatives and idiomatical expressions which are very essential parts of a language and which being most commonly used are naturally liable to be most abbreviated in speaking.

SECTION 1—Conjunctions.

BENGALI FROM SANSKRIT.

Ebañ এবং = S. ebañ এবং .

O (ও), obi (ওবি), bi (বি) = S. api অপি .

This word 'api' is shortened sometimes by dropping 'pi' Art I. 'a' (অ) 'o' = and retaining 'a' (অ) only which by the (ও) if followed by influence of the next following soft vowel 'i' (ই).

'i', is pronounced soft like 'o' (ও) both in Sanskrit and Bengali (vide Chapter III art 4) page 21.

Sometimes 'api' drops 'a' and retains 'pi' which is pronounced 'bi' as in Hindi 'se bi manda' সে বি মন্দ— he too is bad.

Sometimes the word 'api' is retained in full and pronounced 'obi' (অবি) as 'se obi manda' (সে অবি মন্দ)—he too is bad.

Thus the Sans. word 'api' is used in modern Prakrits in three forms 'o', 'obi' and 'bi' of which the first is generally used in Bengali, and the last in Hindi.

A'r আর = S. 'anya' অন্ত—another. 'Anyā' under art 14 Ch. IV p. 42, becomes 'ānya' আন্ত, and by elision of the last 'a' under art 9 Ch. IV p. 39, it comes to be the old Bengali 'ān' আনি because 'y' can not be pronounced without the last 'a' under art 9 Chapter IV. Then 'n' (ন) = 'r' (র) under art 3 Chapter IV page 34. So 'ān' আনি = 'ār' আর.

Athabá অথবা = S. athabá অথবা. It is purely Sanskrit.

Kimbá কিম্বা = S. 'kimbá' কিম্বা. It is pure Sanskrit.

Ki (কি) = S. 'kīm' কীম.

Bá (বা) = S. 'bá' (बा). It is the same *ba'* which is seen in the Sanskrit words 'kimbá' and 'athabá'. Bá is a contracted form of Sans. 'dvá' (द्व) meaning secondly (vide the Sans. numeral 'dvádas'am' in Chapter VI); and "Principles of Comp. Phil" by A. H. Sayce Vol. II p. 112. Latin *dis* becomes *bis*.

Apar (অপর) = S. *apara* (अपर). In Hindi 'p' drops leaving 'aara' of which the last 'a' is dropped by the law of apocope under Chap. IV, art 9, page 40, para 1; and the second 'a' is pronounced 'o' under Part II, Chap. III, art 1, making the word 'áor' (ओर) in Hindi.

SECTION 2.

Names of relatives.

SANSKRIT TO BENGALI.

The words which were first used to imply father, mother, brother, sister, uncle and aunt were among the first creation of human speech as would appear from art 3 Ch. Ip. 3. They are 'bábá' বাবা for father, 'má' (মা) for mother, 'dádá' দাদা for brother, 'didi' দিদি for sister, 'káká' কাকা for uncle, 'kákí' কাকী for aunt. These were the original names, but in course of time the relatives were given more learned names such as 'pitá' পিতা for father, 'matá' মাতা for mother, 'bhrátá' ভ্রাতা for brother, 'bhagini' ভগিনী for sister, 'khullatáta' খুল্লতাত for father's younger brother, (the Sans. word 'khulla' being another form of the Sans. word 'kshudra' ক্ষুদ্র), 'jyestatáta' জ্যেষ্ঠতাত father's elder brother, etc. These learned words are pronounced in ordinary speaking, as follows :—

S. pitá পিতা = B. pitá পিতা .

S. matá মাতা = B. matá মাতা .

S. bhrátá ভ্রাতা = B. bhai ভাই . The letters 'r' (র) and 't' (ত) are dropped under art 7 Chap. IV making the word 'bhra'tá' = Bengali bháá or bha'í, 'i' being a sign of endearment, as in Eng. John—Johni.

S. 'bhagini' ভগিনী = H. 'bhagin' ভগিন or 'bahin' by transposition of 'h' under art 6 Chap. IV; and dropping 'g' under art 7 Chap. IV. It also drops 'h' and is pronounced 'bain' বইন in Bengali.

S. 'khullata'ta' খুলতাত means father's younger brother. This word by dropping 'tāta' under art 7 Chap. IV = 'khulla' খুল, and 'l' being equal to 'r' under art 3 Chap IV, 'khulla' = 'khurra' or 'khuṛa' খুড়া .

S. 'jyeshṭhata'ta' জ্যেষ্ঠতাত means father's elder brother. In Bengali it is reduced to 'jyeshṭha' জ্যেষ্ঠ by dropping 'ta'ta' তাত, and pronounced 'jyethá' জ্যেঠা .

S. 'pitriswasri' পিতৃস্বস্রী = B. 'pisi' পিসী—father's sister. By dropping letters under art 7 Chap. IV, 'pitri swasri' পিতৃস্বস্রী = pisri পিস্র = pisi পিসী .

S. ma'tri swasri মাতৃস্বস্রী = B. ma'si মাসী. By dropping of letters under Chap. IV art 7 'ma'triswasri' মাতৃস্বস্রী = 'ma'sri' মাস্র = ma'si মাসী .

S. pita'maha পিতামহ = B. pita'maha পিতামহ . It means father's father and 'pita'mahí' পিতামহী means father's mother.

S. mātāmaha মাতামহ = B. mātāmaha মাতামহ . It means mother's father and 'mātāmahí' মাতামহী means mother's mother. The word 'maha' literally means 'grand'. 'Pita'maha' and 'pita'mahí', therefore mean grand-father and grand-mother.

BENGALI FROM SANSKRIT.

B. pisha/ পিসা = S. 'pitriswa' (পিতৃস্ব) *i. e.* father's own or relative; because 'swa' (স্ব) or 'swakīya' স্বকীয় means 'relative' or 'own'.

B. masua' মাসুয়া, ma'swa' মাষা = S. *matriswa* মাতৃষ *i. e.* mother's own or relative. It drops 'tri', and retains 'ma'swá' by dropping the Italics.

B. ma'ma' মামা—mother's brother. S. ma'tul মাতুল. Little children who cannot yet pronounce words fully pronounce 'ma'tul' as 'ma'má' মামা and elders have by endearment adopted that imperfect word in the oral language, (*vide* creation of language in Chap. 1).

B. náti নতি—grandson = S. *naptri* নপ্ত্ৰ = 'natti' = náti' নতি.

B. biháí বিহাই—son or daughter's father-in-law. S. *bibáha* + *ik* = *baibáhik* বৈবাহিক—a son or daughter's father-in-law; literally a relative by marriage. In Prakrit 'bibáha' + 'ik' = 'bibáhik' = 'biha'ik' or 'biha'i' বিহাই.

B. s'was'ur স্বশুর—father-in-law. S. s'was'ur স্বশুর.

B. syálá স্যালা—brother-in-law. S. s'yála স্যালা.

B. jhi (ঝি, বৌ)—daughter. S. *duhitá* (দুহিতা). By dropping 'ta', 'duhí' দুহি = 'dhi' (ধি) = 'jhi' ঝি under Chap. IV art 3. In Páli, 'duhitá' = 'dhitá'.

B. ja'ma'i জামাই—daughter's husband. S. ja'ma'tri জামাত্ৰ,

B. bau বাউ—son's wife, S. 'baçhu' বাখু = 'bahu' = 'bau' বাউ.

B. 'ta'laí তালই, ta'oi (তাওই). S. 'táta iba' তাতইবা—like father. The second 't' is pronounced 'l' (ল) under Chap. IV and 'íba' ইব drops 'ba' (ব). Therefore 'ta'ta iba' = 'ta'laí' তালই. It is also pronounced 'ta'oi' তাওই by dropping the second 't'.

B. máai মাই. S. *matariba* মাতরিব. This word drops all the consonants Italicised and the last 'a', and becomes 'ma'af' মাইফ. But 'a' after a vowel is pronounced 'o' under part II Chap. III art 1, as 'páda' (পাদ) = 'páa' (পাঅ) = 'páo' (পাও), 'labha' (লভ) = 'lán' (লঅ) = láo (লও). Therefore 'máai' is pronounced 'm'aoi' মাইফ.

SECTION 3—Idioms.

Every language has two kinds of expressions, one regular and another idiomatical. For instance the expression 'he has become mad' is regular, but 'he has gone mad' is idiomatical. So in Bengali and other Prakrits of India, 'se mariáche' (he is dead) is regular, but 'se mariágiáchhe'—(he has gone dead) is idiomatical. The word 'gone' in this expression has no meaning, just like 'gone' in the English expression 'gone mad.'

Every language abounds in such idiomatical expressions, But they are more used in the colloquial than in the literary language; because they are self made and follow no grammatical rule. They are therefore looked upon as inferior to regular expressions. Hence it is that the Sanskrit which is composed strictly according to grammar and its vocabulary, is almost free from such idioms though they abound in the colloquial forms. This section deals with such idioms.

Karite karite (karítay, karítay) করিতে করিতে — In course of doing. Another meaning of it is 'by doing repeatedly.' Its literary or Sanskrit form would be 'kartum kartum' কর্তুম কর্তুম but such expressions are not used in Sanskrit literature.

Haiya' gia'chhe হইয়া গিয়াছে. It means 'so done that the act can not be undone'.

Kara'ya'y (kará jáya) করা যায় means may be done.

Pat pat kare (pat pat karay) পট পট করে makes the sound of 'pat pat' = S. 'pata pata' karoti' (পট পটা করোতি).

Chula'chuli চুলাচুলী like S. 'kes'ákes't' কেশাকেশী—pulling each other's hair.

Nakha'nakhi নখানখী —hurting each other by the nail.

Ka'na'ka'ni কাণাকাণী = S. karna'karni কর্ণকর্ণি—whispering into each other's ear.

Da nta'danti দন্তাদন্তি—biting each other.

The above four idioms are used in Sanskrit as well as in Bengali.

Maramara haiáchhe মর মর হইয়াছে—'is about to die'.

Dharadhara karia'chhila ধর ধর করিয়াছিল—'was about to catch'.

Dhara dhara haya'chchila ধর ধর হইয়াছিল — 'was about to be caught.

Bándha' bándhi বাঁধাবাঁধি —binding each other.

Dhara'dhari ধরাধরি—'catching each other.'

Gala'gali গলাগলি—'throwing arms on each other's neck by way of familiarity.'

Ma'ra'ma'ri মারামারি—'beating each other.'

Dekha'dekhi দেখা দেখি—'seeing each other.'

Dala'dali দলাদলি—'forming party against each other.'

Kariya' basila করিয়া বসিল—Literally, 'sat after doing', i.e., had no more of the act in hand ; it was irrevocally done.

Na' balile chalena' না বলিলে চলে না—Literally, 'can not go untold', i. e., 'it is necessary to tell.'

Karite hay (koritay haya) করিতে হয়—Literally, 'is to do', i. e., 'should be done.'

Some prominent idioms of the language are (1) 'ekta' pakshi' একটা পক্ষী—'one whole body of a bird', for 'one bird'. (2) 'Ekajan mánush' একজন মানুষ—'one individual man' for 'one man'. (3) 'Eka gách sutá একগাঁছ সুতা—'one piece of thread' for 'one thread.' (4) 'Eka kha'n bañs' একখান বাঁশ—'one piece of bamboo' for 'one bamboo. The addition of the words 'tá' (টা), 'jan' (জন), 'gáchch' (গাঁছ) and 'khán' (খান) in the above expressions is idiomatical and other languages, it seems, are not entirely free from such idioms. In England they say 'one piece of cloth' instead of 'one cloth', 'one head of cattle' instead of 'one cattle.'

Tá (টা)—It is a contraction of the old Bengali 'gotá' গোটা from S, root 'gut' (গুট) which means a 'round

body', i.e. a body which has no depressions or holes in any part, and hence, 'a full body'.

Jan জন—S. jan জন—individual.

Khán খান—S. khanda খণ্ড—piece, 'khánda' is pronounced 'khán' just as Eng. 'and' is pronounced *an* by dropping 'd'.

Gáchh গাছ—S. 'Guchchha' গুচ্ছ—a collection, fold, roll.

To (তো)—In the sentence 'bhálo áchhen to'? ভাল আছেন তো?—'are you all right'? 'to' (তো) seems to be the modification of Sanskrit 'tu' (তু). In Sanskrit, 'tu' (তু) is used to denote 'a conjunction' or 'then' and in Bengali also it is used in the same sense.

Ná (না)—The sentence 'yáo ná'? যাও না? which means 'why not go?' is idiomatical. Literally 'yáo ná'? (যাও না?) would mean 'you are not in the habit of going.' This expression is a contraction of the sentence 'yáo ná kena'? যাও না, কেন? of which 'kena' (কেন) is dropped in ordinary conversation. It is an instance of 'curtailment or compression of sentence or idea' which will appear in many instances hereafter (see Part II, Chap. V, art 4).

Ye (যে)—In the sentence 'ámi balilám ye, se tháuk' (আমি বলিলাম যে সে থাকুক)—'I said *that* let him remain', the Sanskrit literature does not use the word 'ye' (যে) though its English equivalent ('that') is used in English. 'Ye' (যে) which means 'that', is

the spoken form of the Sans. word 'yena' (যেন) —(by which) and it is used to denote 'by which it is meant.' The word 'yena' (যেন) is used without modification in some parts of Bengal in the same sense, as 'he dreamt that' (সে সপনে দেখিলা যেন).

I (ই)—It is identical with the Sanskrit 'hi' (হি).

Bai (বই)—In the sentence 'tá bai ki' তা বই কি, meaning 'what beyond that?' the word 'bai' (বই) is a contraction of the Sanskrit word 'bahih' (বহিঃ) —beyond.

A'ichchhá আইচ্ছা — If anyone says 'come tomorrow' he is answered 'áichchhá' আইচ্ছা—yes. This word is used every moment. It is a contraction of the phrase 'yá ichchhá' যা ইচ্ছা which means 'as you wish', just as 'ye ájná' যে আজ্ঞা which means 'as you order.' 'Yá ichchhá' যা ইচ্ছা drops 'y' (য) in speaking and becomes 'áichchhá' আইচ্ছা. The Eng. word 'yes' may be from the same source as S. yad + ish (wish) = 'yadish = 'yáis' (by dropping the consonants 'd' and 'h') = Eng 'yes.'

CHAPTER VIII.

Grammatical 'Sandhi' and Number.

This Chapter is intended to enquire into the principles underlying the rules of Sandhi (joinder of words) and grammatical number.

SECTION I—Sandhi.

In ordinary speaking men are in the habit of joining two words together, for instance we join the words 'pariyá áse' and say 'pariyáse' (পড়িয়াছে) Art 1 Necessity of English, 'first standard' is pronounced Sandhi (সন্ধি). 'firststandard' by dropping one 't' and one 's'. In songs and poetry we do the same to adapt the words to the measure. Grammarians do the same for framing new words by joining the roots with different prefixes and suffixes. The process by which such joinder of words is effected is called 'Sandhi' (সন্ধি).

As the grammar of other languages contain no rules of joinder of words, the question naturally arises what was the cause of the Sanskrit grammars' giving such special importance to them? If all other languages could do without these rules, why the Sanskrit grammar has been unnecessarily encumbered with them? The cause of it is that Sandhi is no part of grammar at all. It is virtually a chapter of philology showing the phonetic laws by which the pronunciation of letters changes when they come in

Art 1 (a) Sandhi is not grammar but philology.

contact with each other. But philology was not a separate branch of study in Sanskrit and therefore these laws were included in grammar.

The Sanskrit grammarians whose principal object was to secure uniformity of practice in all provinces of A'ryāvarta (circle of the Aryans), wanted to prevent the joining of words in different ways in different places or by different authors.

When two words are joined the last syllable of the first and first syllable of the last undergo some change on

account of the influence which they exercise upon each other. For instance, Art 2. Mutnal influence of contig. nous letters upon each other. in (1) 'utkrish' (उत्क्रिश्) + 'tam' (तम्) the last letter of the first word is 'sh' (श्) which

is cerebral, and the first letter of the last word is 't' (त) which is dental. Now 'sh' (श्) exerts its influence upon 't' (त) and wants to draw it to the cerebra and turn it to 't̄' (ट), thereby making the compound 'utkrishṭam' (उत्क्रिष्टम्).

(2) On the other hand 't' (त) wants to draw the letter 'sh' (श्) from the cerebra to the dentum and turn it to 's' (स), thereby making the compound 'utkristam' (उत्क्रिष्टम्).

By the natural law of attraction, therefore, the joinder could be well effected in both ways. To prevent such different practices in different places, the Sanskrit grammarians found it necessary to make it a rule that dental 't' (त) must turn to cerebral 't̄' (ट) not cerebral sh (श्) to dental s (स). They were bound to dictate one of the two ways to prevent the confusion of both ways being adopted

at random. Bháswán (ভাস্বান)+ chandra (চন্দ্র)= Bháswáñs' chandra (ভাস্বাংশ্চন্দ্র). In common sense 'swán' (স্বান)+ 'cha' (চ) should make 'swáncha' (স্বাঞ্চ). But instead of doing so they, according to Sanskrit grammar make 'swáñs'cha' (স্বাংশ্চ) and the word becomes 'bháswáñs'chandra' (ভাস্বাংশ্চন্দ্র). Whence does this 's' (শ) come ?

The answer to the above is that men change their character, strength and taste by the action of time. In ancient times our ancestors were strong Art 3. 'A'des' (আদেশ) and healthy ; as evidenced by the strength and 'a'gam' (আগম). of their language itself. It was therefore natural with them to strengthen the word by adding the letter 's' (শ) to it. But if we, in our present condition were left to join the words according to our own nature, the modern Hindus might not invariably add the 's' (শ). Hence it is that the grammarians made a hard and fast rule that in joining 'bháswán' with 'chandra' the letter 's' (শ) should be added between them, and this rule has secured uniformity of practice not only for all provinces but for all ages.

In the Sadskrit words 'sthápana' (স্থাপন) and 'adhyápana' (অধ্যাপন) the letter 'p' (প) is inserted very probably to distinguish the causative from the direct form more clearly than it could be done without such addition. If the rules of 'Sandhi' were not prescribed in grammar, different persons in different times might add different letters in such cases.

The rules of Sandhi are quite natural and are equally

followed in the Sanskrit and its oral forms, the Prakrits ; but in writing, the Prakrit words which Art '3 (a) Use of Sandhi in Prakrit. are contiguous and joinable are not written in their joint forms as pronounced, e. g. 'tada badhi ámi' (তদবধি-আমি) is not written 'tada badhyámi' (তদবধ্যামি); 'yatapára ána' (যতপার আন) is not written 'yatapárána' (যতপারান). The reason of it is that oral pronunciation could not be exactly represented in writing, and therefore words and phrases, written in joint forms often make the compounds unintelligible.

SECTION 2.

Number (grammatical).

The difference between Sanskrit and its modern Prakrits in respect of grammatical number is explained below :—

The numbers in classical grammars are three viz. singular, dual and plural, but Art 4. Why dual number is not used in oral language. in ordinary speaking the necessity of a dual number is never felt. No modern language uses this number, and it was not in use even in the old Prakrits. In the classical language too the inflections relating exclusively to the dual number are very few being three only. It is difficult to make out how this dual number originated in Sanskrit and other classics.

The Sanskrit name of grammatical number is 'bachan' (বচন) and let us see if any clue may be found from this name.

'Bachan' বচন literally means 'to tell'. In grammar singular number is called 'eka bachan' একবচন which means 'once telling'. The dual is called 'dwi bachan' (দ্বিবচন) which literally means 'twice telling' and not 'number two' and the plural number is called 'bahubachan' (বহুবচন) which means 'telling more than twice.' This shows that 'number' was originally expressed by telling a word once or twice or many times. But from the remnants of the ancient practice now existing in the oral language we find that, to denote the number of a word it was told once or twice only and never thrice, and 'telling twice' denoted the plural and not the dual number; as 'bha'la bha'la phal' (ভাল ভাল ফল) —many good fruits; 'sundar sundar phul' (সুন্দর সুন্দর ফুল) —many beautiful flowers; 'bone bane bhraman' (বনে বনে ভ্রমণ) —travelling through many forests; 'bindu bindu jal' (বিন্দু বিন্দু জল) —drops of water; 'ye ye yabo' (যে যে যাবে) —those who would go. These show that telling a word once, denoted singular number, and telling it twice, denoted the plural number and there was no thrice telling or a third number.

Thus from the very name of number in Sanskrit it may be presumed that there was no dual number in the beginning of the language, which was the cause of its absence in the oral form. 'Uttam uttam phal' means 'good fruits' and not 'two good fruits'. One might therefore be diffidently inclined to suggest that the Sanskrit grammarians might have allotted a few suffixes for the dual number by interpreting the term 'dwibachan' (দ্বিবচন) or duplication to mean 'number two.' But it is quite clear that 'dwibachan' (দ্বিবচন) literally means 'telling a word twice' and not 'number two.'

The Sanskrit has two ways of expressing the dual and plural numbers, one by inflections and another by words denoting the number; for instance, dual—‘siñhau’ सिंहे or ‘siñha dwayam’ सिंहेद्वयम्, plural—‘siñhāḥ (सिंहः) or ‘siñhaganam (सिंहगणम्) — In Sanskrit literature the first system of using inflexions is preferred and in the oral language the 2nd system which is less complex is generally adopted though inflexions are also used in modified form as will be seen in the Chapters relating to suffixes.

There is no distinction of number in Bengali adjectives and verbs. It is necessary in Sanskrit in which the relations of words of a sentence can not be made out without suffixes for want of syntactical order, while in the modern Prakrits the relation of adjectives and verbs to their nouns are known by their very position in the sentence.

But though the suffixes relating to number are not used in adjectives and verbs to denote number yet they are used to denote distinction of rank, (vide Chap. XII art 3 relating to verbal suffixes). The singular number is used in terms of contempt, the dual in terms of equality, and the plural in terms of respect.

CHAPTER IX.

Case Suffixes.

The Origin of the Sanskrit and Bengali case suffixes and explanation of their difference.

The principal element of a sentence is the verb, and Art 1. Origin of when it is transitive it is attended by the 1st and 2nd two substantives, *viz.*, the actor and case endings (:) the object acted upon. They are called and (:) the nominative and objective cases.

It would appear from Chap. I para 1(e), page 8 that in the beginning language had no suffix for the actor and the acted, and many languages are still without them, for instance, in English we find 'Alfred beats John' and 'John fears Alfred' without any case suffix for 'John' or 'Alfred'. The actor and the acted were recognised by their position in the sentence. Sayce, in his "Principles of Comp. Phil." Vol. I, page 287 says, "The agglutinative languages made no distinction between the nominative and accusative, thus reflecting as in so much else, the early condition of human intelligence and speech." But the Indo-Aryans found that in poetry which was their principal literature, the nominative and objective could not retain their fixed position in the sentence, and hence arose the necessity of distinguishing them by signs.

To make distinction between the nominative and objective cases the Aryans it appears adopted the suffix (s) or (:) for the first, and 'am' (अम्) or 'añ' (अन्) for the second, which are their original grammatical shape; because in their poetic idea the Hindus thought that an actor should have some force and the acted should be soft and delicate, as nominative 'devah' (देवः), objective 'devam' (देवम्). But there are many exceptions to the above rule which require explanation. It would appear that there are some nominatives which have no suffix at all, some which have the suffix 'am' (अम्) or 'añ' (अन्) attached to them instead of 'bisarga' (:). For example the word 'devah' has the bisarga (:), 'bāri' (बारि) has no suffix at all, and 'banam' (बनम्) bears the soft suffix 'am' (अम्).

The cause of some words being without suffix appears to be that all words did not come under the system of distinguishing the cases by suffix at the same time, and many of them did not come under it at all before the literary language had already arrived at its settled stage, and therefore they remained as nude as ever.

As for the suffix 'am' (अम्) or 'anuswa'ra' being used in the nominative of the neuter gender instead of 'bisarga' in violation of the general rule, the cause may be attributed to the fact that the words of the neuter gender are for the most part inanimate objects, or ideas which can not have power to act, and therefore they could not be properly dressed with the suffix implying power; for example, by the sentence 'patrañ patati' (পত্র পততি)—'the leaf drops', it is not meant that the 'patra'—leaf was the actor of the

verb 'patan'—fall. An act must always be preceded by desire, but there can be no desire in an inanimate object. So acts ascribed to them are in reality acts which occur in them and not done by them. When it is said that a piece of wood is immerging in water it means that the act of immersion is going on in the wood, and not that the wood is doing the act. Inanimate objects are always acted upon and never actors. Hence it is that even in the nominative case they have the objective or passive suffix 'am' (अम्) or 'anuswár' (ः) attached to them instead of 'bisarga' (ः),

The next remarkable exception to the above principle may be found in the use of 'bisarga' (ः) or forceful suffix in the objective case of the plural number. And its cause may be attributed to the plurality of the object itself; because a large number of anything weak or strong, makes it strong. Hence it is that the objectives of the plural number are given the forceful suffix 'bisarga' (ः).

Minor exceptions may be noted in the few words, such as 'prách' (प्राच) — 'práñ' (प्राञ्), 'pumas' (पुमस्) — 'pumán' (पुमान्), etc., which may be attributed to incorporated provincial uses, (vide Chapter II, art 4, page 12). But notwithstanding all exceptions the 'bisarga' (ः) is shown in the Sanskrit grammar as the original shape of the nominative, and 'anuswár' (ः) as that of the objective case.

The other case suffixes are in some languages more and in others less, which shows that they were not essential elements of language. They were in all probability abridged

forms of words of different provincial Prakrits, which were used as suffixes in their common literature, the Sanskrit. The European Oriental scholars are also generally inclined to the opinion that the case suffixes are abridged forms of words, which have long lost their independent existence. We shall try to trace their origin in each case as far as possible.

The Sanskrit and Bengali suffixes are compared and their differences explained below :—

THE NOMINATIVE CASE.

Stem	Sans. form	Bengali form.
Deva	Devah	Deva
Bis'wapá	Bis'wapáh	Bis'wapá
Bidhi	Bidhih	Bidhi
Bidhu	Bidhuh	Bidhu
Dhátri	Dhátá	Dhátá
Bidyá	Bidyá	Bidyá
Devi	Devi	Devi
Bana	Banañ	Bana
Bári	Bári	Bári
Banij	Banik	Banik
Samráj	Samrát	Samrát
Ránjan	Rájá	Rájá

Yuban	Yubá	Yubá
Pumas	Pumán	Pumán
Prách	Práñ (প্রাঙ্)	Práñ (প্রাঙ্)
Hastin	Hasti	Hasti
Bidwas	Bidwán	Bidwán
Náman	Náma	Ná'ma

From the above it would appear that in the nominative case the only difference between the Sanskrit and Bengali is that the former is decorated with a 'bisarga' (h) or 'answar' (ñ) which signs are not used in the latter, either because these suffixes were, as shown before, created from poetical necessity and were not therefore fully adopted in all oral languages, or because their pronunciation is too indistinct in speaking.

The only nominative suffix in Bengali is 'e' (এ), as ba'nare' (বানরে), 'ma'nushe' (মাহুৰে), 'loke' (লোকে), etc. It may be a milder pronunciation of the Sanskrit suffix 'h' (ः). Or it may be the Sanskrit plural suffix 'e' (ए) which is used in the pronouns 'sarbe' (সৰ্বে), 'purbe' (পূৰ্বে), 'apare' (অপৰে), 'pare' (পরে), etc., because the singular nouns 'ba'nare' (বানরে), 'ma'nushe' (মাহুৰে), etc., convey a plurality of idea. They mean all monkies, all men, etc. 'Ma'nushe kare' (karay) (মাহুৰে কৰে) means 'all men do'. It is needless to repeat that grammatical precision in the application of suffixes cannot be expected in the oral forms of a

language. This suffix is perhaps intended in Bengali to apply to those singular nouns which convey a plurality of idea.

THE NOMINATIVE PLURAL

The principal Bengali suffix for plural nominative is 'rá' (রা). It is the modified form of the Sans. general 'suffix 'a'h' (অঃ) which is so pronounced by Art 2. Suffix 'ru' turning 'h' (ঃ) to 'r' (র) as 'bahih' (বহিঃ) = (রা) 'ba'hir' (বাহির) and 'a'r' to 'rá' by transposition of the vowel 'i' (অ) under art 6 Chap. IV, page 37. Maxmüller in his "Science of Language" Vol. 2, page 410, says 'a'r' may be pronounced 'rá' and 'a'l', 'lá'. Hence 'ma'r' = 'mrá' and 'mál' = 'mlá'. This suffix 'rá' is freely used in all words in Bengali without adopting the Sanskrit exceptional suffixes like 'ni' or 'a'ni' (আনি) in 'bana'ni' (বনানি); 'si' (সি) in 'paya'ni' (পয়ঃসি) or 'habi'ni' (হবিঃসি), and in the numerals, because oral language wants to avoid irregularities. Explanation for the ungrammatical application of the Sanskrit suffixes in Bengali and other Prakrits will be found in the last para of this Chapter.

There is another method of expressing the plural number by the addition of independent Art 3. 'Adi' (আদি) words like 'gana' গণ, 'sakala' সকল, etc., as 'gana' (গণ), etc. Saus. 'deva'h' (দেবঃ) or 'devaganam' (দেবগণম্). Pra. 'pakshigana' (পক্ষীগণ), 'briksha sakala' (বৃক্ষসকল), etc.

In Hindi 'deva'h' (দেবঃ) is turned to 'deva'n', 'loka'h' to 'loka'n' (লোকান) etc., by pronouncing 'n' for (ঃ) bisarga (vide last para of Chap. X).

THE 2ND OR OBJECTIVE CASE.

('e' in Sans. or Beng. words is pronounced like 'ay' as in 'play' a = o as in pot, a' = a' in art).

As a rule the Sanskrit suffix for the objective case is 'am' (অম্) or 'añ' (ঞ) as 'Ra'mañ' রাম্ , 'puspañ' (পুষ্পা), etc., other Sans. suffixes may be regarded as exceptions. But in Sanskrit as well as Prakrits 'k' (ক) is often added to suffixes and words at will without changing their meaning. It is called swarthe-'k' (স্বার্থে-ক). So we find that the Sanskrit word 'kadamba' in the objective case assumes the forms 'kadambam' or 'kadambakam' (কদম্বকম্), 'anga'—'angam' or 'angakam' অঙ্গকম্ which is pronounced 'angako' অঙ্গকো in Hindi and 'angake' অঙ্গকে in Bengali, 'Ra'mañ' or 'Ra'makañ' = Beng. Ra'make (রামকে), Hindi 'Ra'mako' (রামকো).

The letter 'k' (ক) is sometimes pronounced 'r' (র) as Beng. 'tha'ka' (থাক) = Hindi 'ṭha'ra' (ठाड़); Sans. 'sthira' (স্থির) = Beng. 'ṭhik' (ঠিক). So the suffix 'ke' (কে) is also pronounced 're' (রে), as 'ta'ke' তাকে, 'ta're' তারে; Ra'mke রামকে, Ra'mere' রামেরে etc. It may be asked whence does the vowel 'e' (এ) before 're' (রে) in 'Ramere' (রামেরে) come. The answer is that it is added for facility of pronunciation. Philology only shows the derivation of the suffix, and it is the province of grammar to make a rule that in adding the suffix 're' to a word like Ram, the letter 'e' (এ) is inserted between them for making the pronunciation easier than

'Ramre', 'lokre', etc. The cause of occasional misapplication of S. suffixes in Bengali is shown in the last para of this Chapter.

THE 3RD OR INSTRUMENTAL CASE.

This case suffix has three forms in Sanskrit (1) 'ina' (ইন), as in 'bastrena' বস্ত্রেন, (2) 'á' (আ) as in 'dwará' (দ্বারা), (3) 'ná' (না) as in 'mrityuná' মৃত্যুনা. In Art 5. Suffix 'e' (এ) Bengali it appears that the first one is modified by suppressing 'n' and retaining 'i' (ই) only, and used in words of neuter gender as in 'káne sune' (কানে শুনে), 'chakshe dekhe' (চক্ষে দেখে), 'dāe káte' (দায়ে কাটে), 'pa'e chale' (পায়ে চলে), 'ha'te ma're' (হাতে মারে), 'alankāre bhushitá' (অলঙ্কারে ভূষিতা), etc. Sans. 'mukhena badati' মুখেণ বদতি = 'mukhe bale' মুখে বলে, 'karnena' কর্ণেন = 'ka'ne (কানে), 'da'trena' দ্বায়েণ = 'da'e' দায়ে, 'hastena' হস্তেন = 'ha'te' হাতে, 'alanka'rena bhushitá' অলঙ্কারেণ ভূষিতা = 'alanka're bhushitá' অলঙ্কারে ভূষিতা. Explanation of occasional misapplication of Sanskrit suffixes in Bengali will be found in the last para of this Chapter.

The 2nd instrumental suffix 'á' (আ) is used in Bengali in all genders with the addition of the Sans. word 'dwa'r' (দ্বার) as 'yat + dwa'r + á' = Sanskrit 'yaddwa'rá' যদ্বারা — Bengali 'yá dwárá' (যা দ্বারা); Sans. 'taddwa'rá' (তদ্বারা) — Bengali 'ta'dwa'rá' তা দ্বারা, etc. 'Dwa'rá' means through. The 3rd instrumental 'ná' (না) has in Bengali dropped 'n' and merged into the 2nd form 'á' (আ).

The ordinary Bengali pronunciation of 'dwa'rá' দ্বারা is 'diá' দিয়া. 'Dwa'rá' - 'dwa' - 'dyá' or 'diyá' Art 6. 'Diya' (দিয়া) দিয়া by dropping 'r' (র), as 'da'o diya' ka'te' from 'dwa'ra' (দ্বারা) দ্বারা দিয়া কাটে, 'ha't diya' dhare' হাত দিয়া ধরে, 'ekha'n diya ya'o' এখন দিয়া যাও, dáñt diya' ka'te দাঁত দিয়া কাটে, etc. It means through.

Sometimes the word 'diá, (দিয়া) from the Sanskrit root 'dá' (दा)—to give, is used as an independent word to express instrumentality, as 'Ra'mke diá' (রামকে দিয়া) means giving to Ram. The idea of 'I shall do the work through Ram' is expressed by saying 'I shall do the work by giving it to Ram.' It is so used in Hindi also in which 'Ramko de kar' means 'giving to Ram.' 'De kar' is circumlocutory form of 'diá' (দিয়া) like the English expressions 'to apologise' or 'to make apology', 'to mistake' or 'to make mistake.'

There is still another way of expressing the instrumental case, viz., by the word 'kariá' (করিয়া). It Art 7. 'Kariya' means 'by doing', for instance 'ki karia' (করিয়া) S. 'kathañ yába' ? কি করিয়া যাব ? — 'how am I to go' ? ka'ram' (কথকারণ) 'ki karia' baliba' কি করিয়া বলিব — 'how can I say ? It is the same idiom as Sanskrit 'kathañ ka'rañ' কথকারণ which literally means by doing what ? The word 'kariyá' (করিয়া) is modified form of the Sanskrit word 'kritwá' (কृत्वा) which by dropping 't' (ত) under Chap. IV, art 11, page 40, becomes 'kriwá' or 'kariya' (করিয়া).

THE 4TH OR DATIVE CASE.

The principal dative suffix in Sanskrit is 'e' (ए), but in Bengali as well as other Prakrits it has merged into the

locative and objective cases, as 'sat pa'tre da'n kara' (সৎপাত্রে দান কর), 'Bra'hman ke phala da'n kara' (ব্রাহ্মণকে দান কর). In Greek also "the locative has taken place of the dative". (Vide "Principles of Comp. Philology" by A. H. Sayce, Vol. II, p. 107.)

THE 5TH OR ABLATIVE CASE.

('e' in a Sans. or Beng. words = 'ay' in 'play'
a = o in pot, a' = a' in 'art'.)

The word representing the ablative case in English is 'from' which radically means 'arising'.
Art 8. Ablative or 'springing'. The same idea is expressed by the Sanskrit word 'bhawa' (ভবৎ) modified as below—

Bhawat (ভবৎ) = 'hawat' (হওয়াৎ) as under the phonetic rules in Sec. 1, Chap. IV, page 34, 'bh' = h. 'Hawat' (হওয়াৎ) is mispronounced 'haite' (হইতে). The Sans. suffix 'a't' (আৎ) itself may be derived from the word 'bhawat' (ভবৎ) thus—'briksha bhawat' = 'brikshahawat' = 'brikshawat' = 'brikshát' (ব্রক্ষাৎ). It literally means being on the tree i. e. from the tree.

The 1st modification 'hawat' (হওয়াৎ) appears to have been pronounced in old Prakrit as 'hoñto' (হোন্তো) by adding 'n' under art 12 of Chap. IV, page 41, as in England the French words 'passagier' = 'passenger' and 'messagier' = messenger.

The ablative case in Bengali, is also expressed by the Sanskrit word 'sthitwa' (স্থিত্বা)—being in, which is pronounced 'siá' or 'se, in Hindi (थिका), 'thike' (थेके) by dropping the consonants under Chap. etc.

IV, art 11, page 40. In Bengali it is pronounced 'thikwá' by dropping the initial 's', and changing the 2nd 't' to 'k' as in 'nyatka'r' ন্যত্কার = 'nyakka'r' ন্যক্কার, —'chalat' চলৎ = 'cha'la'k' চলাক, etc., (vide arts 5 and 7 of Part II, Chapter III) It is also pronounced 'thiká' (থিকা) or 'theke' (থেকে).

The suffix 'chiá' চিয়া or 'cheye' চেয়ে is a modification of the Sanskrit root 'chaksha' (চক্ষ)—to see. S, 'chaksha' = B. 'cha'ha' (চাহ) by dropping the Italics. Its participial form in Bengali is 'cha'hiá' চাহিয়া or 'cheye' (চেয়ে) which means 'looking to' or 'compared with'. e. g. 'Ra'ma cheye Sya'm bha'la' i. e. looking to Ra'ma Sya'm is better.

There is a rural form of expressing the ablative case by the word 'than' (থন). This word has fallen out of use among the people of West Bengal, but it is still used by the common people of East Bengal, and though neglected, its origin appears to be as old as the time, when the Indian and European Aryans lived in the same place together. The English form of this word is 'than'. In Anglo-Saxon it was 'thonne'. John Peile, M.A., in his *Philology (Primer)* 1877 Chap. V. para 39, says—"The dhas form (of ablative) is found in Greek as 'then' in 'oiko-then' etc." He says again in para 40. "This same use is found in Sanskrit

as also in Greek as '*criesson eme then*'—better than me.' Similarly we say 'a'ma'r than bha'la' (আমার বন ভাল)—better than me. Thus the Greek word *then* Eng. *than*, Anglo-Saxon '*thonne*' and Beng. '*than*' (থন) appear Art. 10 (a). Old to be the same. But this word is dis-
Aryan words. honoured in Bengali like all other ancient Aryan words which are not used in Sanskrit literature, but are still current in oral language as Beng. 'tip' (টিপ) = Eng. 'tip' Beng. 'slo'm' (স্লোম) or 'solam' (হোলম) = Eng. 'slough' (sluf), 'm' being of the same group with and therefore convertible to 'f' by natural law.

Such words form the bulk of those which in Bengali are branded as non-Aryan simply because they are not to be found in Sanskrit. The Beng. Dictionary Art. 11. non-Sans- called 'Prakritibodh Abhidha'n' contains
krit words are not about 27000 words of which about 700
non-Aryan. words only are styled as 'des'aja' (দেশজ). Of these so called 'des'haja' (দেশজ) words most part is modified Sanskrit and the remainder are nothing but provincial Aryan words which are not found in Sanskrit books probably for reasons shown in Chap. II, art 8, pages 15, 16. The suffix '*than*' (থন) is an instance of such discarded suffixes.

The Hindi ablative suffix is 'se' (ছে), as 'Ram se' (রামছে)—from Ram, 'upar-se' (উপরছে)—from above, etc. It is an abridged form of the Sanskrit 'sthiwa' (স্থি). By dropping the consonants 'th' (থ) and 'tw' (ত্ব) it retains 'sia' (ছিয়া) or 'se' (ছে) and means 'being in', just as in English 'from' means 'being in'.

THE 6TH OR GENETIVE CASE.

The signs of this case in Sanskrit (singular masculine) are 'sya' (ञ), 'ah' (अः) and bisarga (:) of Art 12. Genetive which the bisarga (:) changes to 'r' (र) suffix 'r' (र). under art 3 of this Chapter; 'sya' (ञ) also is pronounced 'r' (र) as 's' = 'r' under Chap IV, art 3, page 35, last para.

Therefore the Sanskrit word 'goh' (गोः) is pronounced 'gor' (গোর); 'tasya' (तस्य), 'yasya' (यस्य) have become 'ta'r' (তার), 'ya'r' (যার) in Bengal Prakrit. As 'bajra', (बज्र) = 'bajja' (বজ্জ) = ba'j (বাজ); patra (পত্র) = 'patta' (পত্ত) = 'pa't' (পাত); so 'tasya' (তস্য) or old Prakrit 'tassa' (तस्स) = 'ta's' (তাস) or 'ta'r' (তার) just as the Eng. word child's = Anglo-Saxon 'childer' (vide art 3, Chap. IV, page 35.) Hence the Bengali suffix for genetive singular is 'r' (র).

The suffix 'sya' (ञ) of which 'r' (র) or 'h' (ः) are but modified forms, may be itself derived from the Sans. word 'swa' (स्व) implying ownership and the other Sans. suffixes 'ah' (अः) and 'h' (ः) are but modifications of the same, 's' (स) being convertible to 'h' (ः), as Sans. 'pa'thas' (पाथस्) = Sans. 'pa'thah' (पाथः), 'naras' (नरस्) = 'narah' (नरः); in Sandhi, 'nih' (निः) + 'chit' (चित्) = 'nischit' (निश्चित) etc.

The only suffix in Bengali for the genetive plural is 'go' (গো) which is used in East Bengal but discarded from West Bengal; as 'a'ma'go (আমাগো), Ra'mego (রামেগো), etc. It is modified form of the Sanskrit Suffix 'kañ' (कः) in 'asma'kañ' (अस्माक) and 'yusmakañ' (युस्माक). The Sanskrit word 'asma'kañ' (अस्माक)—our, becomes Bengali

'a'ma'go' (অমিগো) by dropping 's' and pronouncing 'k' (ক) as 'g' (গ) under Chap. IV, art 3, page 30.

It seems from this and the extensive use of its modified form 'go' (গো) in the current Bengali Prakrit, that the old Indo-Aryans in actual speaking used 'kañ' (কং) as a plural genitive suffix in other words as well. At least 'kañ' was a genitive suffix of which 'asma'kañ' (আমরা) and 'yusmákañ' (যুস্মাকং) are but the remnants.

THE 7TH OR LOCATIVE CASE.

('e' in a Sans. or Beng. word is pronounced like 'ay' as in 'play').

The main locative suffix in Sanskrit grammar is 'ñi' (णि) or 'i' (ই) which seems to be identical with the English word 'in' by transposition of letters under Art. 14. Locative Chap. IV, art 6, page 37. Its A. S. form suffix 'e' (এ). is 'in', Latin 'in', Ice. 'i', Ger. 'en', Bengali 'e' (এ).

In Sanskrit this suffix turns to 'e' (এ) by the rules of Sandhi in all words ending in 'a' (অ) as 'bana' (বন) + 'i' (ই) = 'ban-e' (বনে). In Bengali also it is used in the same form 'e' (এ) in the same class of words ; and the suffix used in words of other classes is 'tas' (তস্) of which the Bengali pronunciation is 'te' (তে), and which applies to all classes of words.

The Hindi suffix is 'me' (মে) as 'páni-me' (পানিমে)—in water, 'ág-me' (আগমে)—in fire, 'sankat-me' (সংকটমে)—in difficulty, etc. It may be derived from Sans. 'madhya' (मध्य) by dropping 'dh' (ध) under Chap. IV, art 11, page 41.

(Vide Comp. Philology by J. Beames). 'Madhya' (मध्य) = 'maya' - 'me' (may).

The other Sanskrit suffix used in Bengali is 'tas' (तस) or 'tah' (तः) of which the Prakrit pronunciation is 'te' (ते). The Sanskrit grammar permits this suffix to be used in the locative case.

Art 15. Suffix
'te' (ते).

From the above it would appear that all the suffixes or words used to express case relations in Bengali and Hindi are to be found in Sanskrit, but many suffixes used in Sanskrit are not to be found in the Prakrits. The cause of it may be explained by the fact that Sanskrit being the common literary language of India (vide Chap. II) adopted the different suffixes which were in use in different parts of the country; but the provincial languages continued to use these of them only which were their own.

CHAPTER X.

Comparison of Bengali with Sanskrit Pronouns.

(‘e’ in a Sans. or Beng. word is pronounced like ‘ay’
as in ‘play’ a = o as in pot, á = a, as in art)

3RD PERSON (SINGULAR).

S. ‘tad’ (तद्)—he.

1st or nominative case. Sans. ‘sah’ (सः) = Bengali ‘se’ (সে).

It is to be noted here that the nominative ‘sah’ (सः)
cannot be really a form of the base ‘tad’ (तद्) under
which it is shown in the Sanskrit grammar ;

Art 1. Independent Prakriti words shown as case forms in Sans. because ‘sah’ (सः) has nothing common with it in form. It seems to have been a separate word, because it is used as such in modern

Prakrits ; e. g., ‘se kathá’ (সে কথা), ‘se dik’ (সে দিক), ‘se sthāne’ (সে স্থানে), &c. But in Sanskrit it is used in the nominative case masculine gender only. Hence ‘sah’ (सः) has been shown as a form of ‘tad’ (तद्) in Sans. Grammar, probably for grammatical convenience only. It is not a solitary instance of such independent words being shown as case forms under some other basic word, as ‘twam’ (त्वम्) under ‘yusmad’ ; ‘bayam’ (बयम्), ‘nah’ (नः) under ‘asmad’ , ‘pasya’ (पश्य) under ‘dris’ (दृश्).

2nd or objective case. Sans. 'táñ' (তান্) or by addition of swarthe 'k' (ক) 'tákañ' (তাক্) = Beng. 'táke' (তাকে). In Hindi the objective case is 'tisko' (তিস্কো) by addition of 's' after 'tá' (তা) in 'tákañ' (তাক্) thereby making the word 'tákañ' or 'tisko' (তিস্কো). The letter 's' is added by analogy with the cognate Sans. words 'tasmai' (তস্মৈ), 'tasmát' (তস্মাৎ), 'tasya' (তস্মৈ), 'tasmin' (তস্মিন), &c.

3rd or instrumental case. Sans. 'taddwára' (তদ্বারা)—Beng. 'tádwára' (তাব্বারা). The Hindi form is 'tisse' (তিস্বে) from S. 'tatsthithe' (তৎস্থিতে) which is pronounced 'tassie' (তস্মিষে) or 'tisse' (তিস্বে).

4th or dative case—see Chap. IX.

5th or ablative case. Sans. 'tasmát' (তস্মাৎ) — Beng. 'táhwat' (তাহবৎ) or 'táhate' (তাহতে) by pronouncing 'h' for 's' and 'w' for 'm' under Chap. IV. The Hindi ablative is 'tisse' (তিস্বে) — Sans. 'tasmát' (তস্মাৎ) which drops 'm'.

6th or genitive case. S. tasya (তস্য) — Beng. tára (তার) by pronouncing 'r' for 's' under Chap. IX art 12. The Hindi genitive is 'tiská' (তিস্কা) — Sans. 'tasya' (তস্য) to which the letter 'k' is added under Chap. IV.

7th or locative case. S. 'tatah' (ততঃ) — Beng. 'táte' (তাতে). The Hindi locative is 'tisme' (তিস্মৈ) — Sans. 'tasmin' (তস্মিন).

3RD PERSON (PLURAL).

(‘e’ in a Sans. or Beng. word is pronounced
like ‘ay’ as in ‘play’)

Sans. ‘tad’ (তদ)—they.

1st or nominative case. Sans. ‘te’ (তে)—Beng. ‘tárá’ (তারা).
But ‘tárá’ (তারা) is not derived from ‘te’ (তে).

There are two prominent plural suffixes
in Sanskrit as well as Bengali ; viz.
Art 1(a) Sanskrit
suffixes used differ-
ently in different
provinces

(1) ‘e’ (এ) as in the Sans. pronouns
‘sarbe’ (সর্বে), ‘purbe’ (পূর্বে), ‘te’ (তে), &c.
this suffix is used in the Bengali words ‘bághe’ (বাঘে),
‘máchhe’ (মাছে), &c.

(2) ‘ah’ (আঃ) as in ‘naráh’ (নরাঃ), ‘deváh’ (দেবাঃ) &c.
It is used in the Bengali words ‘ámrá’ (আমরা),
‘tomrá’ (তোমরা), ‘tárá’ (তারা), &c., by pronouncing
‘r’ for ‘h’ (:) and changing ‘ár’ (আঃ) to ‘rá’ (রা)
under art 3 Chap. IX.

In the Sanskrit ‘ta’ + ‘e’ = ‘te’ (তে) and in Bengal
Prakrit ‘ta’ + ‘áh’ (modified form ‘rá’) = ‘tárá’ (তারা).
In the same way ‘yat’ (যৎ) + ‘rá’ = ‘yárá’ (যারা)
‘kim’ (কিম) + ‘rá’ (রা) = ‘kárá’ (কারা) etc. Sans.
‘te’ (তে) and Beng. ‘tárá’ (তারা) therefore are but
different provincial forms of the same S. word
‘tad’ (তদ). ‘Tárá’ (তারা) is a provincialism under
Chap. II art 4, page 12.

The Hindi plural nominative is ‘uolok’ (উলোক)
which is made by adding Sans. ‘lokáh’ (লোকাঃ)

to the singular Hindi nominative 'uo' (**उ**). The words 'ádi' (**आदि**), 'gana' (**गण**) &c., in Bengali, and 'lokáh' (**লোকঃ**) and 'sarba' (**সর্ব**) in Hindi, are used to express plurality.

2nd or objective case. Beng. 'tádike' **তাদিকে** is modification of Sans. 'tad + ádi + ka + m' = 'tadádikam' **তদাদিকম**, which by dropping the first 'd' (**द**) becomes 'tádikam' or 'tádike' **তাদিকে**. This form is used in the oral language as more expressive than 'tán' (**तान**) which is used in Sans. literature.

3rd or instrumental case. Beng. 'tádedwárá' **তাদেদ্বারা** is made of Sans. 'tad + ádi + dwárá' = 'tadádiddwárá' **তদাদিদ্বারা** which by dropping the first 'd' under Ch. IV, S. 3, becomes 'tádiddwárá' or 'tádedwárá' **তাদেদ্বারা**. This form is preferred in the oral language as more expressive than its literary form 'taih' (**तैः**). 'Dwárá' is also pronounced 'dwá' (**द्वा**) or 'dyá' (**दया**) or 'diyá' **दिवा** by dropping 'r' (**र**).

4th or dative case—not used in Prakrit. Its purpose is served by the 2nd or objective case, (vide Chap. IX).

5th or ablative case. Beng. 'tádehaite' (**তাদেহাইতে**) = Sans. 'tadádi bhawat' **তদাদি ভবৎ**. S. 'tadádi' (**तदादि**) by dropping the first 'd' becomes 'tádi' or 'táde' (**तादे**) and 'bhawat' = 'hawat' or 'haite' (**हैते**) as shown in the ablative case in Chap. IX. This form is used in the oral language instead of the literary form 'tebhyah' (**तेभ्यः**) for its being more expressive.

6th or genitive case. Beng. 'táder' = Sans. 'tadádeh'.
 'Tat + ádi = tadádi' the genitive of which is
 'tadádeh' (তাদেহ). In B. Prakrit 'h' (:) turns to
 'r' (র) (art 3, Chapter IX). So 'tadádeh' (তাদেহ)
 = 'táder' (তাদে) by dropping the first 'd'. This
 form is used in the oral language in preference
 to the literary form 'tesháñ' (তেশাং).

7th or locative case. Beng. 'tádite' তাদিতে = S. 'tadáditaḥ'
 তাদিতঃ instead of 'teshu' (তেশু). 'Tat + ádi + tas' =
 'tadáditaḥ', the Sanskrit suffix 'tas' being according to
 Sanskrit grammar, applicable to locative case.

3RD PERSON SINGULAR (IN RESPECT).

(In Sans. 'e' = 'ay').

Sans. 'tad' (তদ).

1st or nominative case. Bengali 'teni' তেনি or 'tini' তিনি
 = Sans. 'te' (তে). In this word 'te' (তে), the first

notable point is its identity with the
 Art 1(b) Sans. 'tad' English word 'they'.

(তদ)=Beng. 'teni'

(তেনি) or 'tini' (তিনি)

The 2nd point is how can S. 'te' (তে)
 which is plural be identified with Beng.

'teni' (তেনি), which is singular. The cause of it is
 that in terms of respect, the Bengal Prakrit uses
 the plural form in singular number just as the
 English word 'you' (corresponding with the Sans.
 'yu' (यु) which is plural, is used to signify the
 singular number as well. 'You go' may mean 'you
 alone go' or 'you all go'. The singular of 'you' in
 English is 'thou' (corresponding with the Sans.
 'twa' त्व and Beng. 'twi' (ত্বি) or (তুই), but this

word is used in contempt, and in its place the plural pronoun 'you' is used in terms of respect. This Aryan practice of using the plural form in singular sense seems to be founded on nature, because number denotes strength, and strength denotes respect. Therefore the plural number denotes respect. It is for this scientific foundation of the practice that it exists in such distant countries as England and India.

The 3rd point requiring explanation is the addition of 'ni' (নি) to 'te' (তে). It is a part of our nature to use sweet words in relation to those whom we respect, and it is from that natural tendency that most part of the suffixes used in respect is made sweeter by addition of the letter 'n' (ন) which represents one of the most agreeable sounds in the alphabet, and which, if added to a word lends a lustre to it, as 'kare' করে—he does, 'karen' করেন—that respectable person does. Such are the Beng. Prakrit words 'chalen' চলেন, 'balen' বলেন, Sans. 'chalanti' (চলন্তি), 'badanti' (বদন্তি), etc. Hence 'te' (তে) + n (ন) = 'ten' তেন or 'teni' তেনি or 'tini' তিনি, the final 'i' (ই) being added by analogy with the pronouns 'ami'—I, and 'tumi'—you.

In short S. 'te' (তে) + 'n' (ন) = B. 'ten' (তেন) or 'teni' (তেনি).

2nd or objective case. Beng. 'tánke' (তাকে)—S. tán (তান), because as stated above the plural form is used to show respect. 'Tán' (তান) by addition of swarthe 'k' (ক) under art 12, Chap. IV. = Oría 'tañka' (ତାଙ୍କ) Beng. 'tánke' (তাকে).

By analogy 'ñ' (ঞ) is added to the stem 'ta' (তা) in all other cases, as sign of respect; as, 'táñdwára' (তাঁদ্বারা), 'táñhate' (তাঁহতে), 'táñrá' (তাঁরা), etc. In the same way in Hindi the letter 'n' is added in respect to the words 'inlok' (ইন্লোক) 'onlok' (ওন্লোক) etc.

Sans. 'yad' (যদ)—Who.

1st or nominative case. Beng. 'ye' (যে) — S. yaḥ (যঃ).
The case forms of this pronoun are as those of the last mentioned pronoun 'tad' (তদ).

Sans. 'kim' (কিম)—Who.

1st or nominative case. Beng. 'ke' (কে) — S. kaḥ (কঃ).
2nd or objective case. Beng. 'káke' (কাকে) — S. 'kañ' (কং).
In this word 'ka' (ক) is the stem and 'ñ' (ঞ) the suffix. By addition of 'k' to the stem under Ch. IV, S. 4, 'kañ' (কং) becomes 'kákañ' (কাকং) or 'káke' (কাকে).

This pronoun has its other case forms made by adding the case suffixes to its basic form 'ká' (কা) as 'kádwará' কাঁদ্বারা, káhaite কাঁহিতে etc., and in respect as 'káñdwára' কাঁদ্বারা etc.

Sans. 'Kim' (কিম)—What.

(As applied to inferior animals or inanimate objects).

1st or nominative case. Beng. 'kise' (কিসে) — S. 'kim' (কিম). In Bengali 'kim' (কিম) becomes 'kis' (কিস) by analogy as all the Sanskrit suffixes from 4th to 7th case in Sanskrit have 's' (স) in them; as 'kasmái' কস্মৈ, 'kasmát' (কস্মাৎ), 'kasya' (কস্য), 'kasmin' (কস্মিন).

Hence the Rengali stem becomes 'kis' (কিস্) and the case suffixes are added to it, as 'kis' কিস্ + 'e' এ = 'kise' কিসে.

2nd or objective case. Beng. 'ki' (কি)—Sans. 'kim' (কিম্).

3rd or instrumental case. Beng. 'kisedwára' কিসেদ্বারা—Sans. 'kenadwára' কেনদ্বারা. Sans. 'kim' কিম্ = Bengali 'kis' (কিস্) by analogy as shown in its 1st or nominative case. Therefore as in Sanskrit 'kim' + 'ina' = (kimena' shortened to) 'kena'; so in Bengali 'kis' + 'ina' = ('kisenā' shortened to) 'kise' কিসে; and kise + dwára = 'kisedwára' কিসেদ্বারা.

4th or dative case. Not used in Prakrit for reason shown in Chap. IX.

5th or ablative case. Taking the base 'kis' কিস্ for Sans. 'kim' (কিম্) as shown in the first case and adding the Bengali suffix 'ha'te' হ'তে, we get 'kishaite' or 'kise ha'te' (কিসে হতে).

6th or genitive case. Taking the base 'kis' (কিস্) as above, and joining the Prakrit suffix 'r' (র), we get 'kiser' কিসের.

7th or locative case. Taking the base 'kis' কিস্ as above and joining the suffix 'tas' (তস্) to it, we get 'kis-tas' = 'kise'te' কিসেতে.

Yusmad (যুস্মদ) You.

1st or nominative case. Beng. 'tumi' (তুমি)—S. 'twamhi' त्वम्हि. 'Twam' = 'tom', 'tom' + 'hi' = 'tomhi' or 'tommi' as was used in old Bengali. Tommi is now pro-

nounced 'tumi' তুমি, as Sanskrit (chitra + go) = 'chitragn' চিত্রগ্ন. The cause of addition of 'hi' to 'twam' is explained below—

The cause of why the word 'hi' (হি) is added to 'twam' in Bengali is that when a man is before me, I say, 'sit down' instead of 'you sit down', or 'kindly do this for me' instead of 'you kindly do this for me'—so we say, 'come', 'go' and 'amhi'. 'take', etc. and not 'you come', 'you go' 'you take', etc. 'Twam' (ত্বম্) is scarcely used except when an order or request is made with emphasis, as 'twañ hi ágachchha' হুহি আগছহ = you come (though others may or may not). Thus the word 'hi' (হি) is joined to 'twam' (ত্বম্) for emphasis.

It is suggested that this 'hi' represents the 'bhis' ভিস্ suffix of the Sanskrit instrumental case of the plural number, but that would amount to depriving the Bengali language of its 2nd person nominative case altogether. We admit that we often say 'mayá kriyate' ময়াক্রিয়তে instead of 'ahañ karomi' (অহং করোমি) but, for that, 'ahañ karomi' (অহং করোমি) can not be altogether expunged from the language. 'Bhis' again can not be applied to a nominative case but 'hi' can.

2nd or objective case. Beng. 'tomáke' তোমাকে = Sans. 'twam' (ত্বম্). By adding swárthe' স্বার্থে 'k' (ক) to twam, we get Hindi 'tomko' তোমকো. Beng. 'tomáke' তোমাকে. It is to be remembered that

the addition of 'swarthe' 'k' (ক) here and there can not be objected to either in Sanskrit or in Prakrit.

3rd or instrumental case. Beng. 'tomádwará' (তোমা'দ্বারা)—S. 'twayá' (ত্বয়া). But 'twaya' (ত্বয়া) is not used in the oral language. In it two Sanskrit words are used to express the idea, viz., 'twam' (ত্বম্) and 'dwa'ra' (দ্বারা) making the phrase 'twam dwa'ra' or 'toma' dwa'ra' (তোমা'দ্বারা). 'Dwa'ra' means 'through' and 'twom' means 'you,' 'Twam dwa'ra' means 'you through' i. e., through you. So 'twam dwa'ra' and 'twaya' are two different forms of expressing the same idea. An objection may be raised to the above, saying that the Sanskrit base of the word is not 'twam' but 'yusmad' (যুস্মৎ). The answer is given below:—

The Sanskrit basic word is 'yusmad' (যুস্মৎ) and in Sanskrit grammar the words 'twam' (ত্বম্) 'twaya' (ত্বয়া) twayi (ত্বয়ি), etc., are called so many forms of the same basic word, but one can easily see that to show these words as different case forms of 'yusmad' (যুস্মৎ) is a grammatical arrangement only. They can not actually be different forms of 'yusmad' (যুস্মৎ) which has nothing common with them.

From the universal use of 'twam' (ত্বম্) as the basic word in all Prakrits, ancient and modern, it appears clearly that 'twam' (ত্বম্) and 'yusmad' (যুস্মৎ) were two separate words, of which one was made the

base and another its case form in Sanskrit grammar for facility of framing the rules. One was used in singular number, as 'twam', 'twaya', 'twayi', (त्वयि) etc., and another in plural as 'yuba'm' (युवाम्) 'yuyam' (यूयम्), 'yusma'n' (यूस्मान्) etc.

The English language has taken 'twam' (त्वम्) for the singular and dropping 'm' (म्), made it 'twa' (त्व) or 'thou'. And it has taken 'yusmad' (यूस्मद्) for the plural by dropping 'smad' and retaining 'yu' or 'you' only. The Indian Prakrits use the base 'twam' (त्वम्) both in singular and plural, and 'yusmad' (यूस्मद्) is quite absent from the Indian Prakrits, just as in English 'you' is used both in singular and plural and thou is rarely used, 'twamdwa'ra' and 'twaya' (त्वया) are both Indo-Aryan expressions, one used in the poetical literature for its brevity and the other used in the oral language for its accuracy. In this way 'twam' (त्वम्) is made the base in all other cases, as 'twam + ha'te' = toma'ha'te (তোমাহতে), etc.

Yusmad यूस्मद् (you)—Plural.

1st or nominative case. Beng. 'tomrá' (তোমরা) — Sans. 'twam + (áḥ = rá). See the suffix 'rá' (रा) in art 3 Chap. IX.

2nd or objective case. Beng. 'tomádike' (তোমাদিকে) = Sans. 'twam + ádi + ka + m' = 'twmádikam' = Beng. 'tomádike' (তোমাদিকে). 'Twam' = you, 'ádi' = and others ; 'k' (ক) is an authorised addition, in Sanskrit,

simply to make the expression more forcible. Other case forms are in the same way made by joining case suffixes to the base 'twam' as 'tomádwará' (তোমাদ্বারা) etc.

Yusmad (যুস্মদ্).—In respect.

1st or nominative case. Beng. 'ápani' (আপনি) or 'ápāne' (আপনে). —S. 'átmánah' (আত্মান). It is the custom of the language to pronounce the word
 Art 4. S. 'atman' 'átma' as 'ápta' (আপ্ত); e. g., 'átmaglāni' (আত্মগ্লানি)=B. 'a'pani' (আপনি) — 'áptaglāni' (আপ্তগ্লানি) 'átma-badhí' (আত্মবধী) — 'áptabadhí' (আপ্তবধী) 'átmagyān' (আত্মজ্ঞান) — 'áptágyan' (আপ্তজ্ঞান), etc.
 Sans. 'átman' (আত্মন) = old Beng. 'áppan' = (modern Bengali 'ápan' and adding to it the letter 'i', which represents the Sans. word 'hi', for emphasis, we get the word 'ápani' (আপনি). It may be asked how could 'átman' (আত্মন) which radically means the inner self, mean 'you' in respect? The answer is that in ordinary language 'you' signifies the person addressed but the polite address is 'your honour', 'your grace', etc. in English. In Sanskrit, 'bhawān' (ভবান্) is used to signify 'your being' or 'you' in respect. Polite expressions are always indirect. So 'átman' which means the inner self is used in plural number to signify 'you' in respect.

The other case forms of 'you' in respect, are made by joining the suffixes to the aforesaid basic form 'ápāna' (আপন) as 'ápanáke' (আপনাকে), in singular and 'ápani + ádi + ke' = 'ápanádike' (আপনাদিকে) in plural; etc.

Yusmad (युस्मद्) You—In Contempt.

In page 123 under the heading 'yusmad'—you, we have seen how Sanskrit 'twañhi' (तुवङ्हि)—you, is pronounced 'twami', 'tomi', or 'tumi' (তুমি) in Beng. Prakrit.

In terms of contempt 'tumi' (তুমি) is further reduced to 'twi' (তুই) or 'tui' (তুই). The principle underlying this modification is that we belittle a person by reducing the word by which he is represented, for example the word 'rájá' (রাজা)—king, becomes (old Pra.) 'ráś' (রাস) or modern Pra. Art 5. Construction of words in contempt. 'ray' (রায়) to denote a sovereign of a small estate; the word 'toma'r' (তোমার) becomes 'tor' (তোর) when applied to a man of the lowest rank, the verbs 'kara' (কর) 'dhara' (ধর), etc., are reduced to 'kar' (কর) 'dhar' (ধর) in order to reduce or lower the rank of the person addressed. For 'tumi kara' (তুমি কর), we say 'tui kar' (তুই কর). Therefore the word 'tumi' is reduced to 'tui' (তুই) in contempt.

Asmad (अस्मद्)—I.

1st or nominative case. Beng. 'ámi' (আমি) — Sans. 'aham' + 'hi' = 'ámhi' or 'ámhi' (as in old Bengali) = 'ámi' (আমি). The addition of 'hi' (হি) is explained in page 124 under the heading 'yusmad'—you. Sans. 'aham' = Hindi 'hám' = Beng. 'ám', and this last form 'ám' (আম) is made the base to which other case suffixes are joined as 'ámáke' etc.

(In Sanskrit words, 'e' = ay, as in 'play', a = o, as in 'pot', á = a, as in 'art'.

Asmad अस्मद् (plural) - We.

1st or nōminative case. Beng. 'ámrá' (আমরা) = Sans. 'bayam' (বয়ম্). But 'ámrá' is not derived from 'bayam' (বয়ম্), because 'bayam' (বয়ম্) can not be a form of the word 'asmad' (অস্মদ্) with which it has nothing common. The words 'asmán' (অস্মান্), 'asmábhiḥ' (অস্মাভিঃ), 'asmát' (অস্মাৎ) etc. may be the case forms of 'asmad' (অস্মদ্) but 'bayam' or 'nah' (নহ) can not. These are evidently separate words shown as case forms of 'asmad' (অস্মদ্) for grammatical convenience only. They are used in literature and not in the oral language in which the first person plural is constructed as follows—

'Asmad' (অস্মদ্) throws away 'd' and retains 'asma' = 'ahma' = 'amma' = 'ám', just as 'charma' = 'chamma' = 'cháma' under Ch. IV, art 15, p. 43. Add to 'ám' the Sanskrit plural suffix, 'áh' as in 'deváh', 'naráh' etc., making the word 'ámáh' of which 'áh' changes to 'ár' or 'rá' (vide art 3 Chap. IX). So 'ám + rá' = 'ámrá' (আমরা). Such different modes of constructing words with Sans. roots and suffixes show that Bengali is not an imitation of the Sanskrit but an oral form of it, which adheres to the original word 'asmad' instead of adopting the other word 'bayam' (বয়ম্) which was perhaps prevalent in some other provincial Prakrit and adopted as the 1st person plural in Sanskrit Grammar.

2nd or objective case. Beng. 'ámádike' (আমাদিকে) = Sans. 'asmad + ádi + kam' = 'asmadádikam' = 'ámádikam' (আমাদিকম্) = 'ámádike' (আমাদিকে).

In this way all other case suffixes are joined to the plural base 'ámádi'.

Asmad (অস্মদ) in 'ma' form.

We have seen how the Sanskrit word 'asmad' is reduced to 'áma' in Bengali. But it is still more reduced in Sanskrit itself in the 'ma' form of the same. Examples of this abridged form 'ma' are given below—

Sans. 'ma'n' (मः) or, by addition of 'k' (क) 'mákañ' (मक) = Bengali 'ma-ke' (মকে) instead of 'ámá-ke' (আমাকে).

S. 'maddwára' (मद्वारा) = Beng. 'madwa'rá' or 'mo'dwára' (মোদ্বারা) instead of 'ámádwára' (আমাদ্বারা), S. 'madbhawát' (मदभवात्) = Beng. 'ma'ha'te' ('bha' = 'ha' under Chap. IV), or 'mo'ha'te' (মোহইতে) instead of 'ámáha'te' (আমাহইতে).

S. 'mai' (मयि) = Beng. 'ma-e' or 'mo'e' (মোএ); or Sans. 'matah' (मतः) = 'ma-te' or 'mo'te' (মোতে) instead of 'ámáte' (আমাতে).

Idam ইদম্ (this).

Bengali 'e' (এ) or 'ei' (এই) or 'ihá' (ইহা)

In Sanskrit, the base 'idam' (इदम्) is represented in the first two cases only by 'im' (इम). The other case forms from 3rd to 7th are quite different words

from 'idam' (ইদম্) with which they have nothing in common, and under which they are shown evidently for grammatical convenience only. The practical stem 'im' (ইম্) of the 1st and 2nd cases is further reduced in Beng.-Prakrit to 'i' (ই) or 'e' (এ) only by dropping 'm' (ম্); as 'e' (এ), 'e'ke' (একে), 'e'dwárá' (এদ্বারা), 'e'r' (এর) 'e'te' (এতে), etc. The other form 'i' (ই) in emphatic pronunciation becomes 'ihá' (ইহা) which is used in Bengali literature only, but not in speaking.

Adas (অদস্)—That.

Beng. 'ai' (আই) or 'o' (ও) or 'ohá' (ওহা).

In Sanskrit the base 'Adas' (অদস্) is represented in all but the first case by 'amu' (অমু). In Beng.-Prakrit this practical stem 'anu' (অনু) drops 'm' (ম্) and is pronounced 'au' (অউ) or 'ai' (আই) under para 6 of this Chapter; and these again, sometimes throw away the last vowel retaining 'a' (অ) only which is pronounced 'o' (ও) under Chap. III art 4, page 21. Its emphatic pronunciation is 'ohá' (ওহা) or 'uhá' (উহা) which is used in Bengali literature only.

Miscellaneous Pronouns.

- S. 'yatra' (যত্র), 'tatra' (তত্র), 'kutra' (কুত্র), 'atra' (অত্র)
= B. 'yathá' (যথা), 'tathá' (তথা), 'kothá' (কোথা),
'ethá' (এথা) respectively.

S. 'amútra' (अमृत्र) by custom of the Prakrit is pronounced 'autta' (অট্ট) or 'othá' (ওঠা). S. 'yábat' (যাবৎ), 'tábat' (তাবৎ) = B. 'yábat', 'tábat'.

The Bengali words 'e-be' (এবে), 'ta-be' (তবে), 'ya-be' (যবে), 'ka-be' (কবে) are contracted forms of Sanskrit 'eshábelā' (এষাবেলা), 'yábelā' (যাবেলা), 'tadbela'* (তবেলা), 'kábelā' (কাবেলা) respectively which drop the letters italicised.

The pronouns 'yati', 'tati', 'kati', etc., are in Bengali, 'yata', 'tata', 'kata' etc., respectively.

S. 'kaḥ' (कः) = old Prakrit 'konu' (कोनु) = modern Prakrit 'kona' (কোন), because in old Art 6. Bisarga (ঃ) Prakrit, sometimes 'ñ' (anuswar) or 'n' (ন) is pronounced like was used for (ঃ) bisarga, as Sans. 'bahīḥ' (বহিঃ) = old Prakrit 'bahīñ' (বহিঃ).

Sans. 'dwayoh' (द्वयोः) = old Prakrit 'donhañ' (দোনহঃ) = modern Prakrit 'dona' (দোন). This word is current in East Bengal and in Hindi.

* It is ungrammatical, and should be 'sa'belā' (সাবেলা) but as here it represents an oral form of Sanskrit such occasional breach of grammar must have to be overlooked (vide Chap. V art 6, page 64).

CHAPTER XI.

Explanation of the difference between Sanskrit and Bengali in 'krit' (কৃত) and 'taddhit' (তদ্ধিত) suffixes.

* (In Sanskrit 'e' = 'ay', 'a' = 'o' as in pot, á = á as in art)

In reading this Chapter it will be particularly necessary to bear in mind the following two matters which constitute the principal cause of difference between Sanskrit and Prakrit suffixes of this class.

(1) The Prakrit words generally assume their Sanskrit

Art 1. Addition form by the addition of 'k' (ক) or 't' (ত) and elision of k (ক) and Sanskrit words are often reduced to and t (ত). the Prakrit form by dropping 'k' (ক) and 't' (ত) under Chap. IV, Art 11, page 40.

Art 2. The last (2) In modern Prakrit the last 'a' (অ) is 'a' (অ) drops or always either dropped or pronounced 'á' (আ) turns to 'a' (অ). for reasons shown in art 10, Chap. IV, page 40.

The Sanskrit Suffix 'Tum' (তুম).

Sanskrit 'tum' = Eng. 'to'. In Bengali it is pronounced 'tu' (তু) or 'tæ' (তে) as, Sanskrit 'kartum' (কর্তুম) = Bengali.

'kartæ' (কর্তে) or 'karitæ' (করিতে)—to do ; Sanskrit 'chalitum' = Bengali 'chalitæ' — to move ; Sans. 'paṭhitum' = Beng. 'paritæ' (ত্ধ = র্ধ) under art 3, Chap. IV, page 32.

Sans. 'Twa'' (ত্বা) or 'Kta'ch' (ক্তাচ).

The S. suffix 'twá' (ত্বা), in feminine pronunciation under the next para, drops 't' and 'w' retaining 'á' (আ) only, as 'kritwá' (কৃত্বা) = 'kariá' (করিয়া), 'chalitwá' (চলিত্বা) = 'chaliá' (চলিয়া).

Max Muller says, that "several languages divide themselves from the first into two branches ; one showing a more manly, the other a more feminine character ; one richer in consonants, the other richer in vowels ;" Hence it is that consonants were so often dropped in Prakrits retaining the vowels only to which they were attached ; as 'kritwá' (কৃত্বা) = 'kariá' (করিয়া), 'rachayitá' (রচয়িতা) = 'rachaiá' (রচিয়া).

Sans. 'Tabya' (তব্য).

It is used in literature and seldom in speaking ; and, as rarely used, it is not modified. It is the same in Prakrit as in Sanskrit, as 'drashtabya' (দ্রষ্টব্য), 'kartabya' (কর্তব্য), etc.

Sans. 'Ta' (ত) or 'Kta' (ক্ত).

The practical form of this suffix in Sanskrit is 'ta' (ত). In feminine pronunciation, 'ta' (ত) drops 't' under para 6 above, retaining 'a' (অ), and the Sans. root 'kri' (কৃ) = Beng. 'kar' (কর). So (kri+ta) = Sans. 'krita' (কৃত) and 'kar' (কর) + 'a' (অ) = Beng. 'kara' (কর) or 'kará' (করা),

because the last 'a' is pronounced 'á' (আ) under Chap. IV, art 10, page 40. Thus 'dhrita' (ধৃত) = 'dhará' (ধরা), 'mrta' (মৃত) = 'mará' (মরা), 'dhrita matsya' (ধৃত মৎস্য) = 'dhará machchha, or 'máchha' (ধরা মাছ); 'mrta manushya' (মৃত মানুষ) = 'mará mánush, (মরা মানুষ).

Suffix 'Anat' (অনট) or 'Na' (ন).

In this suffix the only difference is that the last 'a' (অ) of 'na' (ন) is pronounced 'á' (আ), as Sans. 'bádana' = 'bájaná' which means that which is struck in music *i. e.* a musical instrument; S. 'prápana' = B. 'páoná' (পাওনা) which means what is to be received *i. e.* that which is due, 'khelana' (খেলন) = 'khelaná' (খেলনা) — toys *i. e.* that which is played with. There is no other difference except this.

Suffix An (অন).

It is the same in Sanskrit and Bengali as 'karan' (করণ), 'dharan' (ধারণ), etc. but in some words the letter 'n' (ন) is pronounced 'ni' (নি), as 'báchhána' (বাঁচান) = 'báchhání' (বাঁচানি); 'yáñchán' (যাঁচন) = 'yáñchání' (যাঁচনি). These again, some times drop 'n' (ন) and are pronounced 'báchcháí' (বাঁচাই), 'yáñcháí' (যাঁচাই).

'Satri' (শত্ৰু) or 'At' (অত).

The Sanskrit words bearing this suffix are 'patat' (পতৎ), 'jibat' (জীবৎ), 'jwalat' (জ্বলৎ), etc. These in B. Prakrit are pronounced 'patanta' (পতন্ত) or 'paṛanta' (পড়ন্ত), 'jibanta' (জীবন্ত) or 'jiwanta' (জীৱন্ত) in all numbers.

‘Trich’ (ত্ৰি) or ‘Ta’ (তা).

This suffix when applied to ‘anit’ (অনিট) roots becomes ‘ta’ (তা) as ‘kartá’ (কর্তা), ‘prahartá’ (প্রহর্তা) etc.; but when applied to ‘set’ (সেট) roots, it becomes ‘ita’ (ইতা) as ‘rachayita’ (রচয়িতা) ‘pálayitá’ (পালয়িতা), etc.; but often the above rules are violated in Sanskrit itself and the suffixes ‘tá’ (তা) and ‘itá’ (ইতা) are promiscuously used in both ‘anit’ (অনিট) and ‘set’ (সেট) roots. Therefore in Bengali the suffix ‘itá’ (ইতা) is used in both, and dropping the ‘t’ (ত) in ‘itá’ (ইতা) under para 6 of this Chapter, we say ‘rachayiyá’ (রচয়িয়া) for ‘rachayitá’ (রচয়িতা), kahayiyá’ (কহয়িয়া) for ‘kathayitá’ (কথয়িতা) (th = h), ‘kháoyiá’ (খাওয়িয়া) for ‘khádayitá’ (খাদয়িতা) dropping ‘d’ (দ) under art 11, Chap IV, page 40.

‘Ka’ (ক).

The suffix ‘ka’ (ক) is used in Sanskrit in contempt. It is so used also in Bengali, but under para 6 of this Chapter ‘ka’ (ক) retains ‘a’ (অ) only which under art 2 is pronounced ‘á’ (আ). Thus ‘Rámakah’ = ‘Rámaah’ = ‘Rámá’, ‘Hari’ (হরি)—‘Hariá’ (হরিয়া) or ‘Hare’ (হরে), ‘Madhu’ (মধু)—‘Madhuá’ (মধুয়া) or ‘Modho’ (মোধো); ‘Sadhu’ (সাধু)—‘Sadhuá’ (সাধুয়া) or ‘Sedho’ (সেধো).

‘I’ya’ (ইয়া).

This suffix denotes relation and is in the same form in Sanskrit and Bengali, the only difference being that the last ‘a’ (অ) is pronounced ‘á’ (আ) under art 2 of this Chapter

page 133, as Nasipur—Nasipuríyá, Nagar—Nagaríyá, etc. Sometimes ‘íya’ (ইয়া) drops the Italicised letters and retains ‘i’ (ই) only as Nashipurí, Pátnáí, etc.

‘Bat’ (বৎ).

‘Bat’ (বৎ) in speaking, drops ‘t’ (ত) under para 1 (1) of this Chap. and retains ‘ba’ (ব) which is pronounced ‘wa’ (ওয়া) or ‘ua’ (উয়া) under Chap. III, sec. 3, para 3, page 24. The last ‘a’ (অ) = ‘á’ (আ) under para 1 (2) of this Chapter. It means ‘like’, as ‘jalabat’ (জলবৎ) = ‘jalwá’ or ‘jaluá’ (জলুয়া)—like-water’, ‘káshṭhabat’ (কাষ্ঠবৎ) = ‘káṣṭhuá’ (কাঠুয়া)—(hard) like wood. These words in Western Bengal are pronounced ‘jolo’, ‘keṭho’ (জলো, কেঠো) etc.

‘A’lu’ (আলু), ‘la’ (ল), ‘íla’ (ইল).

These suffixes signify one who has or is, as Sanskrit ‘dayálu’ দয়ালু, ‘phenila’ ফেনিল; Bengali ‘dudhálu’ (দুধালু); ‘dayál’ or ‘dayálu’; ‘máñsala’ (মাংসল); ‘káñṭhála’ কাণ্ঠাল; ‘laṭhíála’ লাঠিয়াল; ‘siñḍála’ সিঁদাল — a thief who has a ‘sindkati’ (instrument for cutting hole). ‘Banála’ means that which lives in forest; ‘desála’ means he who lives in his own country. ‘Bāngála’ means he who lives in Banga, Sans. ‘dīrgha’, ‘prastha’ = Prakrit ‘dīgh’, ‘pás’ (পাল). Adding to them the suffix ‘álu’ (আলু) and ‘la’ (ল), we say ‘dighálu’ (দীঘালু) or ‘dighála’ (দীঘল), ‘pás’álu’ পাসালু or ‘pás’ála’ পাসাল. S. ‘matta’ = B. ‘mát’ under Chap. IV, art 15, page 43. Adding the suffix ‘la’ (ল) to it, we say ‘mátál’ (মাতল) which means he who is excited or in drunken state. Adding ‘la’ (ল) to ‘danta’ (দন্ত), we say

'dántál' (দাঁতাল)—having teeth. So the difference in the use of this suffix between the Sanskrit and Prakrit is next to nil.

'Ba' (ব).

It signifies 'one who has'. 'Kesaba' (কেশব) means 'one who has hair'. In Bengal 'ba' = 'wa' under Chap. III, art 9, page 24, and the last a (অ) = á(আ) under art 2 of this Chapter. So S. 'kesaba' (কেশব) = B. 'kesuá' কেণ্ডুআ; S. 'matsyaba' মৎস্যব = B. 'máchhuá' (মাকুআ). One who has a 'hál' (plough) is called 'háluá' হালুআ, one who has a 'jál' (net) is called 'jáluá' (জালুআ).

'It' (ইত).

It means 'to be in.' It is the same in form in Sanskrit and Prakrit, as he was 'duhkhít' (দুঃখিত)—he was in sorrow or he was sorry. He was 'lajjit' (লজ্জিত)—he was in shame or he was ashamed.

* (In Sanskritic words, 'e' = 'ay', as in 'play', a = o as in 'pot', á = a, as in 'art'.)

'Tas' (তস).

This suffix in Sanskrit may be used in every case of a noun, though specially used in the ablative and locative cases. Its Sanskrit form is 'tah' (ত) and Bengali form is 'te' (তে). In Bengali it is generally used in the 7th or locative case as 'bhumite' (ভূমিতে), 'jalete' (জলেতে) etc.

It is to be observed that ‘a’ (অ) ending a noun is Art 3, ‘a’ (অ) end. generally turned to ‘e’ (এ) when it is joined ing a noun be. to a suffix, as ‘jala’ + ‘te’ = ‘jalote’ (জলেতে), comes ‘e’ (এ) in ‘bana’ (বন) + ‘ra’ (র) = ‘banera’ (বনের), joining a suffix. Its ‘Rāma’ (রাম) + ‘ke’ (কে) or ‘re’ (রে) = cause.

‘Rāmeke’ or ‘Rāmere’ (রামোকে বা রামেরে).

The explanation of this practice is that the pronunciation of ‘e’ (এ) is easier, requiring less exertion of the vocal organs than ‘a’ (অ) which requires the mouth to be opened wider than in pronouncing ‘e’ (এ).

‘Ti’ (টি) or ‘Ti’ (ট).

It is the same in Sanskrit and Bengali as ‘badhúṭi’ (বড়ুটি), etc. We say — ‘bauṭi’ (বউটি); ‘bálikáti’ (বালিকটি), etc. It implies little or dear both in Sanskrit and Bengali. It is very current in the latter, but very rare in the former.

‘Iman’ (ইমন্).

It becomes ‘imá’ (ইমা) in Sanskrit as in ‘laghímá’ (লঘিমা), ‘garima’ (গরিমা); and ‘ámi’ (আমি) in Bengali, as in ‘mátlámi’ (মাতলামি), ‘s’aphámi’ (শঠামি), ‘bajjátámi’ (বজ্জাতামি); ‘bándarámi’ (বান্দরামি), ‘nashtámi’ (নষ্টামি), ‘dushtámi’ (দুষ্টামি). Sans. ‘ima’ (ইমা) = Beng. ‘ámi’ (আমি) by transposition of vowels under Chap. IV. art 6, page 37.

‘Bal’ (বল).

The pronunciation of ‘bal’ (বল) is ‘wal’ (ওল) (vide Chap. III, art 9, page 24), and the last ‘a’ (অ) being pronounced

'á' (অ) under art 10, Cb. IV, page 40, it becomes 'walá'. Hence 'krishibal' (কৃষিবল) is pronounced 'krishiwálá' (কৃষিওয়াল), 'dhányabal' (ধানবল) = 'dhanwá'lá' (ধানওয়াল), 'dugdhabal' (দুগ্ধবল) = 'dudhwálá' (দুধওয়াল).

'Chit' (চিৎ)—Little.

It is used to signify littleness, as 'kada'chit' (কদাচিৎ) 'kinchit' (কিকিৎ), etc. In Bengali, 'chit' Art 4. Sometimes (চিৎ) drops 't' (ত) under art 11 Chap. IV, 'ch' (চ) = 't' (ট). page 40 and is pronounced 'chiá' (চিআ) or 'che' (চে) as in the words 'la'chiá' (লালচিআ) or 'lal'che' (লালচে) 'káláchiá' (কালচিআ) or 'ka'la'che' (কালচে) etc. They mean reddish or blackish. Sometimes 'ch' (চ) is pronounced 't' (ট), under Chapter IV, sec. 1, page 31, as 'cha'lan' = 'ta'lan', 'na'chmandir' (নাট মন্দির) = 'na'tmandir' (নাট মন্দির); and therefore, we say 'ka'la'te' (কালটে) 'baka'te' (বকাটে) for 'ka'la'che' (কালচে), 'baka'che' (বকাচে). They mean 'a little black' or 'a little' 'baká' (বকা).

'Pra'ya' (প্রায়)—Like.

(Used in Bengali as a suffix).

The word 'pra'ya' is used both as a word and a suffix in Bengali. It means 'like', e. g. 'swarna-pra'ya' (স্বর্ণপ্রায়), 'amrita pra'ya' (অমৃতপ্রায়), etc., i. e. like gold, like nectar, etc. It is sometimes pronounced as 'pa'rá' (পার) as 'jalpa'rá' (জলপার) 'la'lpá'rá' (লালপার). Sometimes the 'r' (র) in 'pa'rá' is pronounced 'n' (ন) under art 3 Chap. IV, page 35, as 'jalpa'ná' (জলপানা), 'baladpa'ná' (বলদপানা) etc., i. e. like water, like a fool, etc.

The other Sanskrit suffixes of this class are all used for constructing Sanskrit words, which are used in Bengali as they are, as ‘anīya’ (অনীয়া) in ‘chayanīya’ (চয়নীয়া), ‘darsanīya’ (দর্শনীয়া); ‘in’ (ইন্) in ‘stha’yī’ (স্থায়ী), ‘bhedī’ (ভেদী), ‘ba’dī’ (বাদী); ‘ishnu’ (ইন্দ্ৰ), in ‘bardhisnu’ (বর্দ্ধিষ্ণু); ‘uka’ (উক), ‘kamuka’ (কামুক), ‘ja’garuka’ (জাগরুক), etc

The suffixes ‘a’n’ (আন) and ‘ishta’ (ইষ্ট) in the Sanskrit words ‘garīa’n’ (গরীশান) and ‘garishta’ (গরিষ্ঠ) have assumed the forms ‘er’ and ‘est’ in English, as ‘earlier’ and ‘earliest’, ‘quicker’ and ‘quickest’, etc. ‘A’n’=‘a’r’, as ‘n’=‘r’ under Chap. IV, page 34.

CHAPTER XII.

Suffixes relating to verbs.

* (In Sanskrit 'e' = 'ay', a = o as in pot, a' = a' as in art).

This Chapter would treat of the modifications undergone by the Sanskrit verbal suffixes in their oral form in Bengal under the phonetic laws laid down in Chapter IV, pages 28—48. The principal causes of difference between the Sanskrit and Bengali verbs are :—

(1) The addition or elision of the letter 't' (ত) under Chap. IV, art 12, page 41 and art 11, page 40 and its conversion to 'l' (ল) in certain instances, under Chapter IV, page 32, last para, *e. g.* S. 'chalanti' = B. 'chalenta' or 'chalen' ('t' dropped); S. 'achalat' = 'achalal' or 'chalila' ('t' = l).

(2) The addition of the letter 'n' (ন) under Chapter X, page 121, para 2, to all plural suffixes which are used in Bengali in terms of respect, *e. g.* S. 'achalishta' (অচলিষ্ট) = 'chalitta'. Add 'n' (ন) in respect, to make the word 'chalittan' (চলিষ্টন) or 'chaliten' (চলিতেন).

Except the above two changes the difference between Sanskrit and Bengali forms would appear to be more apparent than real. These two facts are to be always kept in view in reading this Chapter.

We take the conjugation of the root 'chal' (চল) for comparison with the Bengali, because it is of the 'bhwa'di'

(चालि) class and about three fourth of the Sanskrit verbs are so conjugated

Root 'chal'—To go.

Form 'Lat' (लट्)—Present.

3rd person	2nd person	1st person
Singular—Chalati (1)	Chalasi (4)	Chala'mi (7)
Dual—Chalatah (2)	Chalathah (5)	Chala'bah (8)
Plural—Chalanti (3)	Chalatha (6)	Chala'mah (9)

The Sanskrit verbs may be identified with the Bengali as below :—

3rd Person 'Chale' (চল).

(1) 'Chalati' = (Hindi) 'chale' or 'chaltehe'. In Bengali 'chalati' becomes 'chala'i' by dropping 't' (ত) in feminine pronunciation under para 6 of this Chapter, and 'chala' by the rules of Sandhi. The S. suffix 'ti' (তি) is derived from the word 'tad' (তৎ)—he, + 'i' (ই) the original vowel inflexion mentioned in Chap. I : and 'chalati' (চলতি) radically means 'move he'.

(2) Not used in Bengali.

'Chalen' (চলেন) as 'Tini Chalen'.

(3) 'Chalanti' = old Bengali 'chalenta' = modern Bengali 'chalena' (চলেন) by dropping 't' under para 1 (1), of this Chapter. It is plural in Sanskrit but used in all numbers in Bengali in terms of respect under article 1 (b) Chapter X, page 120-121.

Thus the S. suffix 'anti' (অন্তি) = 'inta' in old Bengali, and 'ina' (ইন) in modern Bengali by dropping 't' (ত) as 'chala + ina' = 'chalena' (চলেন).

'Chalis' (চলিস) as 'Twi Chalis'.

(4) 'Chalasi = B. 'chalis' (চলিস) by transposition of the vowel 'i' under art 6, Chap. IV, page 37. In Bengali 'chalis' is used in contempt in all numbers, as 'twi chalis' (দুই চলিস), 'twora' chalis' (ত্তরা চলিস), because there is no distinction of number in Bengali verbs (vide Chap. VIII, page 100).

'Chala' (চল) as 'Twumi Chala'.

(5) 'Chalathah' (চলথঃ) corresponds with Bengali 'chalaha' (চলহ) or 'chala' (চল) by dropping 't' under para 1 (1) of this Chapter. It is dual number in Sanskrit but used in all numbers in Bengali in terms of equality as 'twumi chala', 'tomra' dwijan chala', 'tomra' chala'. It is noted in Chapter VIII, art 5 page 100 that there

Art. 1. Use of is no distinction of number in verbs and different numbers to denote ranks. adjectives in Bengali or any modern

Prakrit. The three numbers in verbs are however utilized in Bengali for distinction of ranks of their nominatives, as this and the last two words (4) and (5) would show. Other examples of the singular dual and plural numbers being used respectively in terms of contempt, equality and respect, will follow.

The suffix 'thah' (থঃ) may have been an independent word which still exists in a modified form in the English word 'thou'. 'Chalathah' (চলথঃ) means "move thou" i. e. 'thou movest.'

The Second Person 'Chalen' (চলেন).

(6) 'Chalatha' (চলথ). Following the practice noted in art 1 above, this word is used in respect; and by analogy with other plurals 'chalanti' 'badanti' 'bhabanti', 'patanti' etc., the letter 'n' (ন) is added to every plural, so used under para 1 (2) of this Chapter, to secure uniformity, where its Sanskrit form may be without it, 'N' (ন) is thus made the uniform sign of respect in Bengali. Therefore 'chalatha' = 'chalathan' which is pronounced 'chalahan' or 'chalhan' or 'chalen' (চলেন) by dropping 't' under para 1 (1) of this Chapter.

(7) 'chala'mi' (চলামি). It drops 'a'm' and becomes 'chali' in Bengali. In the suffix 'a'mi' (আমি) in 'chalámi' (চলামি), 'ám' (আম) is the abridged form of 'asmad' (অস্মদ) as shown in Chap. X, page 129; and 'i' (ই) is the abridged form of 'id'am' (ইদম) which word points to self. Any one of these abridged words would have been sufficient to imply the first person, and the other is therefore redundant. Hence it is that in Bengali 'ám' (আম) is dropped retaining 'i' (ই) only and Sans. 'Chala'mi' (চলামি) becomes Bengali 'chali' (চলি)

(8) & (9). Not used in Bengali as we do not hate or respect ourselves.

LOT (লোট্)

	3rd Person	2nd Person	1st Person
Singular.	chalatu (1)	chala (4)	chaláni (7)
Dual.	chalata'm (2)	chalatam (5)	chalába (8)
Plural.	chalantu (3)	chalata (6)	chaláma (9)

The verbs of this class may be identified with Bengali as below :—

Chaluk (চলুক)

- (1) 'Chalatu' (চলতু) = old Prakrit forms 'chatau' (চলটু) or 'chalu' by dropping 't' (ত) under para 1 (1) of this chapter. The modern Bengali adds 'k' (ক) to 'chalu' (চল) by the Aryan habit of using 'swarthe' 'k' (ক), and thereby makes the word 'chaluk' (চলুক), Just as 'karibe' (করিবে) = 'karibek' (করিবেক), 'chalila' (চলিল) = chalilek (চলিলেক), etc. So chalatu = 'chatau' (চলটু) = 'chalaunk' (চলউক) or 'chaluk' (চলুক).

- (2) It is not used in Pra'krit.

Chalun (চলুন) as 'tini chalun'

- (3) Chalantu (চলন্তু). It is used in Bengali in respect (See remarks under the word 'chalathah' in art. I of this chapter page 144.) 'Chalatu' (চলতু) means 'let him go' but 'chalantu' means 'let that superior person go.' 'Chalantu' (চলন্তু), by dropping 't' (ত) under para 1 (1) of this chapter and art 2 of chapter IV, becomes 'chalanu' which is pronounced 'chalun' (চলুন), as 'dharun' (ধরুন) 'karun' (করুন) etc Thus the Sans, suffix 'antu' (अन्त) = anu (अनु) = 'una' (উন) in Bengali.

Chal (চল)

- (4) Chala (চল), in contempt becomes 'Chal' under Chap. X, art 5, p. 126.

Chala (চালা)

- (5) Chalata. It drops 'tam' and retains 'chala' only in Bengali. It is used in terms of equality under art. 1 of this Chapter page 144. Thus the S. suffix 'tam' = 'a' (তাম্) in Bengali by throwing away the consonants and retaining the verb only (See Chap IV, last part of art 11 in page 40 and also page 134 para 3).

Chalen (চালেন)

- (6) Chalata drops 'ta' under para 1 (1) of this Chapter, and retains 'chala' to which 'n' is added under para 1 (2) of this Chapter to make the word 'chalan' mispronounced 'chalun' (চালুন) or 'chalen' (চালেন) in Bengali. It is used in terms of respect.
- (7), (8), & (9) Not used in Bengali as no one makes a request or order to himself.

The next form of the Sanskrit verbs is what is intended to signify a rule or what should be done. It is called Bidhiling (বিধিলিঙ) But it is not used in Bengali as unnecessary. The idea is well expressed without it in English and other oral languages.

THE PAST SUFFIXES

The past tenses in Sanskrit are (1) 'Lan' (लन्) as 'achalat' (অচলত); (2) 'Lit' (लिट्) as 'chachála' (চাচালা); and

(3) 'Lun' (লুৎ) as 'achálit' (অচলীৎ). For convenience the Bengali past tenses may be called (1) 'Ila' (ইল) class, as 'chalila' (চলিল); (2) 'A'chhe' (আছে) class as 'chalia'che' (চলিয়াছে); (3) 'A'chhila' (আছিল) class, as 'chaliáchhila' (চলিয়াছিল); (4) 'Ita' (ইত) class, as 'chalita' (চলিত).

The Bengali 1st suffix 'Ila' (ইল) is used in the narration of past events of all times, and is included in the S. suffix 'Lan' (লন্), because the latter may be used in all past tenses, and has greater similarity in form with the 'Ila' (ইল) class than the other past S. suffixes as will be presently shown. The only difference between 'Lan' লন্ and 'Ila, ইল is that the former is more comprehensive in meaning than the latter.

The Second suffix 'áchhe' (আছে) is derived from the Sanskrit word 'Asti' অস্তি. It is used in connection with near past, as kri + asti = B. 'kariácho' করিয়াছে

The 3rd suffix 'áchhila' আছিল is derived from the S. word 'ásit' অসীৎ, as 'kri + ásit = B. 'ka'riásil' or 'karia'chhila' করিয়াছিল. It is used in connection with distant past.

The 4th suffix 'Ita' ইত is derived from the S. word 'ita' ইত—past, and is included in the S. aorist 'Luñ' লুন্ with which it agrees in form, as shown below. It means habitual action as 'he came or used to come.' Like 'Luñ', 'Ita' relates to indefinite time.

The S. suffix 'Lit' লিট is not used in Bengali at all. It seems to be a different provincial device to express the past tense by reduplication, because the S. word 'chachála'

চাল is the abridged form of 'chalachala' which is intended to imply the act of 'chala' or moving before another, i e 'the past 'chala' or 'moving.' But this device was not accepted in Bengali.

The forms of the Sanskrit and Bengali suffixes are accordingly compared below :—

LAN' (लङ्)—PAST.

	3rd Person	2nd Person	1st Person
Singular—	Achalat (1)	Achalah (4)	Achalám (7)
Dual—	Achalatam (2)	Achalatám (5)	Achalába (8)
Plural—	Achalan (3)	Achalata (6)	Achaláma (9)

(1) 'Achalat'. In this Sans. word 'chal' is the root. The suffix 't' (त्) may be the abridged form of the S. word 'tad' (तद्) implying the third person. And the addition of 'a' (अ) before the root 'chal' draws the attention to the back side of the root and thereby hints to the past. Thus 'achalat' (अचलत्) means the past tense of the root 'chal' in the third person.

Chalila (चलिल)

In Bengali the S. word 'achalat' = 'achalal'. or 'chalila' (चलिल) by 't' (त्) being pronounced 'l' (ल) under para 1 (1) of this chapter, and by suppression of the initial 'a' (अ) under the law of 'apharesis' (Vide Chap IV, art 8, page 39).

In Hindi, the S. word 'achalat' drops 't' (त्) and the initial 'a' (अ), and thereby becomes 'chala' or 'chalá' (चला).

(2) Not used in Bengali.

Chalilen (চলিলেন) 3rd Person

- (3) Achalan (অচলন) = Bengali 'chalalan' or 'chalilen' [চলিলেন]. It is used in terms of respect. vide remarks under 'chalathah' in art 1 of this Chapter, page 144). The S. suffix 'an' (অন) becomes 'lan' (লন) or 'len' (লেন), by addition of 'l' (ল) under Chapter IV art 12, page 41.

Challi (চল্লি)

- (4) 'Achalah' drops the initial 'a' under Chap. IV art 8 page 39, and is pronounced 'chalah', 'chalha', or 'Challa' which is turned to 'challi' in contempt, the 'i' being sometimes used as a sign of contempt, as Bámá (in contempt)—Bámi, S'yámá—S'yámi, umá—umi.

Chalila (চলিলা)

- (5) Achalatam, by changing 't' to 'l' under para 1 (1) of this Chapter, and dropping the first and last letters, retains 'chalala' (চলল) or 'chalilá' (চলিলা). It is used in terms of equality under art, I of this Chap. page 144.

Chalilen (চলিলেন) 2nd person

- (6) Achalata drops the initial under Chapter IV art 8 page 39, changes 't' to 'l' under para 1 (1) of this Chapter and adds 'n' as a sign of respect under art 1 (1) of this Chapter and thereby becomes 'chalalan' (চললন) or 'chalilen' (চলিলেন). It is used in all numbers in terms of respect (vide remarks under 'chalathah' in art I of this chapter page 144)

(In Sans. e=ay, as in play, f=ee, as in feel,
a=o, as in pot, a'=a, as in art.)

Chalilam (চলিলাম)

(7) Achalam=Beng. 'chalalam' or 'chalilám' (চলিলাম).

In Hindi 'Achalam' drops the initial 'a' and the last 'm' by the law of Aphæresis and Apocope and thus becomes 'chala' or 'chalá' (चला).

(8), (9) Not used in Bengali as one does not hate or respect himself and no distinction of number is made in verbs for reasons shown in Chapter VIII art 5 page 100.

Luñ (লুণ)—Past

3rd person	2nd person	1st person
Singular—Achálit (1)	Achalíh (4)	Achálisham (1)
Dual—Achálishtám (2)	Aehálishtam (5)	Achálishba (6)
Plural—Achálishuh (3)	Achálishta (6)	Achálishma (9)

These aorist suffixes may be identified with their corresponding Bengali forms as below.

Chalita (চলিত) as 'e chalita'

(1) 'Achálit', by dropping the initial 'a' under Chapter IV art 8 page 39, becomes Bengali 'chálit' or 'chalita' (চলিত)

There is some difference in the application of the Sanskrit 'achálit' (अचलित) and Bengali 'chalita' (চলিত) the former may be used in all tenses including 'chalita', while the latter is used only when

the act was done habitually. As in the present tense, 'chalati' (চলতি) or 'chalæ' (চলৈ) means 'he habitually moves,' so in the past tense, 'achálit' (অচলিত) or 'chalita' (চলিত) means 'he habitually moved' The difference between Sanskrit and Bengali is that 'chalita' (চলিত) means 'he used to move' and 'achálit' (অচলিত) is used not only in this sense but in other senses as well: as 'chaliáchhæ' (চলিয়াছে) or 'chliáchhila' (চলিয়াছিল), etc i.e the Sanskrit 'achálit' (অচলিত) is more comprehensive than the Bengali 'chalita' (চলিত). Such differences in form and sense may be overlooked where they are natural and conformable to the phonetic laws as shown above.

- (2) Not used because there is no distinction of number in Bengali verbs.

'Chaliten (চলিতেন)

- (3) Achálishuh—It does not correspond with the Bengali word 'chaliten', because the regular Sanskrit suffix for Luñ (लुङ्) 3rd person plural, is 'an' (अन) but in this word, 'an' (अन) has, by the rules of grammar, been substituted by 'us' উস, making the word 'achálishuh'. In common sense 'shuh' cannot be a form of 'an' with which it has nothing common. Therefore the Bengali has retained the general form 'an' অন, making the word a + chal + an = 'achalan' like 'abhaban' অভবন &c. It has (by addition

of 't' by analogy with the words marked (1) and (2) under para (1) of this Chapter) become 'achaltan' which is pronounced 'chaltan' or 'chaliten' চলিতেন।

In short 'achálishuh' in Bengali is substituted by a more regular provincial form 'achálan' which by elision of the initial 'a' and addition of 't' under para 1 (1) of this Chapter is pronounced 'chaltan' or 'chalten' (চলতেন).

The 'Luñ' suffixes do not appear to be used in Hindi in which their purpose is served by the S. word 'asthát' (অস্থাত). Hence 'chalat' (চলত) + 'asthát' (অস্থাত) = 'chalatsthát' or 'chaltáthá' (চলতাত)—he used to go.

Chaliti (চলিতি)

- (1) Achálih, by addition of 't' under para 1 (1) of this Chapter, becomes 'acháltih, and stripped of the first and last letters it retains 'chalti' (চলতি) or 'chaliti' (চলিতি) From the remarks in, page 144 under the words 'chalasi' and 'chalathah' it would appear that the 2nd person singular is often applied to inferior and 2nd person dual is applied to equals in Bengali. Hence 'chaliti' is applied to inferiors and the dual 'achálistam' (অচালিতম) is applied to equals as shown below :—

Chalita (চলিতা)

- (5) Achálisham by dropping the letters *Italicised* retains 'chálita' or 'chalitá' (চলিতা) in Bengali. It is used in terms of equality (vide remarks under 'chawasi' and 'chalathah' in art 1 of this Chapter. page 144)

Chaliten (চলিতেন)

- (6) Achálista. Under para 1 (2) of this chapter, 'n' (ন) is added by analogy making it 'achalistan' which is pronounced 'chalittan' or 'chaliten' (চলিতেন). It is used in terms of respect. (Vide remarks under 'chalathah' in art 1 page 144).

Chalitam (চলিতাম)

- (7) Achálisham. By analogy with the words marked (5) and (6) and under para 1 (1) of this Chapter, 't' (ত) is added to the word making it 'achalish tam' = 'chalillam' or 'chalitám' (চলিতাম) by dropping the initial vowel.

- (8) & (9) Not required in Prakrit.

THE SANSKRIT FORM 'Lriñ' (लृङ्)

(One act depending on another.)

It is not used in Bengali, as unnecessary.

THE SANSKRIT FORM

'LRIT' (लृट्)—FUTURE

	3rd person	2nd person	1st person
singular—	chalishyati (1)	chalishyasi (4)	chalishyámi (7)
dual—	chalisyatah (2)	chalishyathah (5)	chalishyábah (8)
plural—	chalishyanti (3)	chalishyatha (6)	chalishyámah (9)

- (1) **Chalishyati.** It would appear that this form of the future tense, but for the addition of the word 'ishya' (ईष), is the same in all other respects as that of the present tense ; as,—

Lat (लट्)	Lrit (लृट्)
chalati	chalishyati
chalasi	chalishyasi
chalāmi	chalishyāmi

What then is this 'ishya', the addition of which turns a word from the present to the future tense ? The great linguist John Beames was of opinion that it was derived from the Sanskrit root 'ish' (ईष) which means wish or desire, and we find that futurity may be best expressed by adding to the root a word signifying desire ; because desire to do a thing denotes that it is not done as yet. The English language therefore expresses futurity by adding the word 'will' which means desire. S. Chal + ichchhati = 'chalishyati.'

It would appear that besides the addition of 'ish' there was another mode of expressing the future tense amongst the ancient Aryans. It was by the addition of 'b' (ब).

We find it in Bengali, Mahārāstrya, Guzrati and in the other great Aryan language the Latin.

- A. H. Sayce, in his "Principles of Comp Phil" vol II page 160 says "we have already alluded to the

revolution undergone by the Latin verb $\times \times \times$ 'a new imperfect and future in *bam* and *bo* were derived from the auxiliary *fuam* and *fuo* $\times \times \times$ "

"We find an old Irish future in 'b' (as *caru-b-amabo*) vol II page 160 "Latin *gravitates* rather towards the Celtic languages, where, as in Latin, we find $\times \times \times$ a future in *bo*" vol I page 365. "The Latin perfect in *ri* or *ni* and the future in *bo* grew up in the same way by postfixing *fu*, *fui*."

John Beames in his Comparative grammar of the modern Aryan languages, vol III page 158, says' "It is to this place that I would now refer the 'b' (ব) type of the future as used in B and O (Bengal and Orissa) and in the Bhojpuri dialect of the Hindi. It has been usual to compare these tenses with the Latin future in *bo* (বো) as in *amabo*."

As for the origin of this future suffix 'ba' (ব), Beames has derived it from the Sanskrit suffix 'tabya' (তব) as in 'kartabyam' (কর্তব্যম) which means 'should be done'. But it cannot be used in the active voice ; one may say 'mayá kartabyam' (ময়া কর্তব্যম) but not 'aham kartabyam' (অহং কর্তব্যম). Some scholars would derive it from the Sans. suffix 'b' (ব) in 'kurbaḥ' (কুৰ্ভ), 'krinibaḥ' (ক্রীণীব) which are in dual number present tense. But this 'b' (ব) is used in the past tense as well: as 'akurba' (অকুৰ্ভ), 'ayába' (অযাব), 'akriniba' (অক্রীণীব) etc. Another derivation may be found in the Sanskrit word 'eba' (এব) which means

'sure'. I sure go' may mean 'my going is sure' and imply futurity.

The word eba has one advantage over the two others, it being a word while the other two are suffixes which are themselves derived from pre-existing independent words (vide Chap 1X page 103 last para and it entails no difficulties.)

Chal (চ) + b (ব) + the 3rd personal Bengali suffix 'e' (এ) = 'chalbe' (চলবে) or 'chalibe' (চলিবে).

There is another form of future tense in Hindi, made by adding to the root the Sanskrit word 'mārgan' (मार्गन्)—to want; because the word 'want' implies futurity just in the same way as wish or will. In the oral language 'mārgan' (मार्गन्) is pronounced 'mānga' (मांगा) and 'chal+ mānga' = 'chalmānga' or 'Chalengā' (चलंगा) by dropping 'm' under chapter IV page 34. This expression is used in terms of respect In terms of equality or contempt, it is further reduced by dropping 'n' under Chapter X, art 5, page 128 and pronounced 'chalega' (चलेगा).

(2) Not used in Prakrit.

Chaliben (চলিবেন)

(3) Sanskrit 'chalishyanti' by substitution of 'b' (ব) for 'shya' (শ্য) becomes 'chalibanti' Bengali 'chaliban' or chaliben (চলিবেন), by elision of 't' (ত) (vide para 1 (1) of this Chapter. page 142). It is used in all numbers in terms of respect (vide remarks under 'chalathah' in art I of this chapter page 144).

- (4) 'chalishyasi' by substitution of 'b' (ব) for 'shya' (ষ) = 'chalibasi' = (by transposition of vowel) 'chalibisa' = 'chalibi' (চলিবি) by dropping 'sa' (স). It is a term of contempt (vide remarks under 'chalis' art 1 of this Chap. page 144).

Chaliba' (চলিবা) or chaliwa (চলিও)

- (5) Chalishyathah by substitution of 'b' (ব) for 'shya' (ষ) = 'chalibathah'. By custom of the language, 'tha' (থ) may be pronounced 'ha' or 'a' (অ) (See Chap IV Sec I, page 33). Therefore 'chalibathah' = chalibaa = chaliba' (চলিবা) ; or, (pronouncing 'wa' for 'b' under Chapter III art. 9 para 3 page 24). 'chaliwa' (চলিও). It is a term of equality (vide remarks under 'chalathah' in art. I of this Chapter. page 144).

Chaliben (চলিবেন)

- (6) Chalishyatha. Add 'n' (ন) by analogy under para I (2) of this Chapter, as a mark of respect and make the word 'chalishyathan'. Then substituting 'b' (ব) for 'shya' (ষ) under art I page 144 make it 'chalibathan' = chalibahan or 'chaliben' (চলিবেন).

Chaliba (চলিব)

- (7) Chalishyami = Chalbami by substituting 'b' (ব) for 'shya' (ষ) under art 3 of this Chapter. It is pronounced 'chalibáim' in sylhet and 'chaliba' (চলিবা) in west Bengal by contraction.

(8) & (9)—Not used in Prskrit, as unnecessary.

Another form of verb in Sanskrit is

As'irling (অসিৰ্লিং)

It is not used in Prakrit as unnecessary. It may have been some particular provincial form which was not used in other provinces.

The Lit (লিট) form of Past Tense.

The 'Lit' (লিট্) form of the past tense in Sanskrit is not used in the Beng. Prakrit in which
 Art. 4—Auxiliary verbs its function is performed by independent words with the help of the auxiliary verb 'as' (অস্). It is therefore necessary to show the conjugation of the root 'as' (অস্) first, and then to form past tenses of other verbs with its assistance.

Root 'as' (অস)

Lat (লট)—Present

	3rd person	2nd person	1st person
Sing	asti (1)	asi (4)	asmi (7)
Dual	stah (2)	sthah (5)	sbah (8)
Plural	santi (3)	stha (6)	smah (9)

These words may be identified with the Bengali as below—

Chalia'se (চলিয়াছে)

- (1) 'Asti' (অস্তি) by breaking the double consonant under art 15 Chapter IX becomes 'assi' (অসি) which is pronounced 'áse' (আসে) or 'áchhe' (আছে). So 'chalitwa' (চলিত্বা) + asti (অস্তি) = 'chaliá áse' = 'chaliáse' (চলিয়াছে) in the perfect tense. It means 'exists after moving' that is the act of moving is past.

- (2) Not used in Prakrit.

Chalia'sen) চলিয়াছেন)

- (3) 'Santi'. (Root) 'as' + (suffix) 'anti' = 'asanti', but the Sanskrit drops the initial 'a' (অ) and makes the word 'santi'. The Bengali however does not make this curtailment and uses the word in full, as *a santa* in old Bengali and *a'sen* (আছেন) in modern Bengali by dropping 't' (ত) under para 1 (1) of this Chapter. It is used in terms of respect (Vide remarks under 'chalathah' in art 1 of this chapter. So the present perfect tense of the verb 'chal' is made of 'chalitwá' + 'ásen' = 'chaliásen' (চলিয়াছেন) by dropping 'tw'.

'Chalia'sis' (চলিয়াছিস)

- (4) Asi, 'As' (root) + 'si' (suffix) = Sans. 'asi' by dropping one 'S' : but in Bengal Prakrit the suffix 'si' (সি) by transposition of the vowel 'i' becomes 'is'. Therefore *as + is = ásis* (আছিস). It is used in terms of contempt under art 1 of this Chapter,

page 144. *Chalitwá + ásis = chaliásis* (চলিয়াহিস) by dropping 'tw' (ত্ব). It radically means 'you exist after moving' i.e. you have moved.

Chalia'sa (চলিয়াছ)

- (5) *Sthah*. 'As' + 'thah' should be 'asthah' but the Sanskrit drops the initial 'á' and retains 'sthah' only. The Bengali retains the full word 'asthah' and pronounces it 'ásaha' or 'ása' (আছ) as 'tha' (থ) = h (হ) under Chapter IV, page 33. 'Chal' + 'ása = 'chaliása' (চলিয়াছ). It is used in terms of equality under art 1 of this Chapter, page 144.

Chaliasen (চলিয়াছেন)

- (6) *Stha*. 'As' + 'tha' should, in common sense, be 'astha' but the Sanskrit drops the initial 'a' and retains 'stha' only, while the Bengali retains 'astha' in full. And, as it is used to denote respect the letter 'n' is added to it by analogy under para 1 (2) of this chapter, thereby making the word 'ásthan' which is pronounced 'áshan' (আছেন) or 'ásen' (অছেন) by dropping 't' (ত) under para 1 (1) of this Chapter. So 'chalitwa' + 'ásen' = 'chaliásen' (চলিয়াছেন).

Chalia'si (চলিয়াছি)

- (7) *Ashi*, By the rule of breaking double consonants in art 15 of Chap IV, page 43, 'asmi' = 'a'si' (আছি);

'Chalitwa' + 'a'si' = 'chalia'si' (চলিয়াছি) by dropping 't' under para 1 (1) of this chapter.

(8) and (9) Not used in Prakrit.

Root 'as' (अस्) Lañ (लङ्)—Past

	3rd person	2nd person	1st person
Singular—	ásit (1)	ásih (4)	ásam (7)
Dual—	ásta'm (2)	a'stam (5)	a'sba (8)
Plural—	a'san (3)	a'sta (6)	a'sma (9)

These words may be identified with Bengali thus—

Chalia'sila (চলিয়াছিল)

(1) A'sit = 'A'sil' (t=1, under Chapter IV page 32.) It is pronounced 'sila' (ছিল) by the elision of 'a' under Chapter IV art 8 page 39. 'Chalitwa' + 'sila' = 'Chalia'sila' (চলিয়াছিল) by dropping 'tw' under para 1 (1) of this Chapter.

(2) 'A'stám' is not used in speaking.

'Chalia'silen' (চলিয়াছিলেন)

(3) A'san' is pronounced 'áslan' or, ásilen' (আছিলেন) by adding 't' (ত) and converting it to 'l' (ল) under para 1 (1) of this Chapter. 'Chalitwa' + ásilen' = 'chaliásilen' (চলিয়াছিলেন) by elision of 'tw' under para 1 (1) of this Chapter.

'Chalia'sili' (চলিয়াছিল)

(4) A'sih by adding 't' (ত) and converting it to 'l' (ল) under para 1 (1) of this chapter, becomes a'slih

(অসিলি) or 'a'sili' (আসিলি). It is used in contempt under art I of this Chapter, page 144. 'Chalitwa' + a'sili' = chalia'sili by elision of 'tw' under para 1 (1) of this Chapter.

Chalia'sila' (চলিয়াছিল)

- (5) A'stam. This word of dual number is used in Bengali in singular number in terms of equality under art I of this Chapter. It drops the last 'm' (ম) as a weak sound and t=l under para 1 (1) of this Chapter. 'A'stam' therefore becomes 'a'sla' or 'a'sila' (আছিল). Chalitwa + 'a'sila' = 'chalia'sila' (চলিয়াছিল) by dropping 'tw' under para 1 (1) of this Chapter.

Chaliásilen (চলিয়াছিলেন)

- (6) A'sta, Add 'n' (ন) to denote respect under para 1 (2) of this chapter and the word becomes 'ástan'. T=l under para I (1) of this chapter. Therefore, 'ástan' = 'áslan' or 'ásilen' (আছিলেন). 'Chalitwá' + 'ásilen' = 'chaliásilen' (চলিয়াছিলেন) by dropping 't'.

Chaliásilám (চলিয়াছিলেন)

- (7) A'sam. Adding 't' (ত) by analogy with the last words (5) and (6) and converting it to 'l' (ল) under para 1 (1) of this chapter it becomes 'áslám (আছিলাম) or 'ásilám (আছিলাম)—'Chalitwa' + 'ásilám' = 'chaliásilám' (চলিয়াছিলাম) by dropping 't'

- (8)+(9) not used in Prakrit.

GENERAL REMARKS.

The practice of using auxiliary verbs in different Art. 5. auxiliary forms exists not only in Bengali, verbs in Sanskrit, but in all other Prakrits of India.

It existed in old Prakrits and in Sanskrit itself, as, 'bidāñchakāra' (বিদাঞ্চকার), 'bidāmbabhūba' (বিদাম্ভভূব) 'bidāmāsa' (বিদামাস); 'ikshāñchakre' (ঈক্ষাঞ্চক্রে); 'ikshāmbabhūba' (ঈক্ষাম্ভভূব), 'ikshāmāsa' (ঈক্ষামাস), 'Dars'i' (to show)—'dars'ayāñchakāra' (দর্শাঞ্চকার), 'dars'ayāmbabhūba' (দর্শাম্ভভূব), 'dars'ayāmāsa' (দর্শামাস), 'Budh'—'bodhitāsmi' (বোধিতামি), 'bodhitāsi' (বোধিতাসি) in one form; a + gata + asmi = āgato'smi (আগতোহমি), 'pra + nata + asmi = pranato'smi (প্রণতোহমি). etc. in another form.

The above illustrations show that our ancestors formed verbs in two ways, one by adding suffixes to the roots and another by means of auxiliary verbs 'kri' (কৃ), 'bhu' (ভূ), 'as' (অস)

The first method was preferred in poetry; because the use of auxiliary verbs in poetry mars its elegance. The great Bengali poet, Madhusudan Datta entirely avoided the use of auxiliary verbs in his Bengali poems on that account. He wrote 'marmarila' (মর্মরিল), 'kujanila' (কুজলিল), 'icchehi' (ইচ্ছি), etc. in preference to 'marmar karila,' 'kujan karila,' 'icchehla kari', etc. It was evidently for this reason that the use of auxiliary verbs was discontinued in Sanskrit which, as stated in chap. II art 6 page 13, is a language of poetry. It was only a few words

like 'bid' (बिद्), 'Iksh' (इक्ष्), etc. that the auxiliary system of that kind lurked in Sanskrit in that form.

From vol. I of the "Principles of Comp.Philology" by A.H. Sayee (preface to 2nd edition page vii) we

Art 6. Originally verbs were in the form of nouns.

learn that the Aryan verb was originally a noun just as it still is in many languages of the world". These verbal nouns were, it appears, turned to verb in two ways, (1) by adding the auxiliary verbs signifying "to do" or 'to be' (2) by addition of suffixes ; and these being as we have seen in this and previous chapters, the abridged form of independent words, it is evident that the first method of expression did not come into existence after, but before the use of suffixes.

CHAPTER XIII.

Construction Of Language.

(In Sanskritic words, 'a' = o, as in pot, 'á' = á, as in 'art,'
'e' = ay, as in 'play')

The points for philological enquiry into a language are the inner aspects of its, letters, words, suffixes and construction of words and sentences. The first three have been already treated of in the previous chapters and it is now necessary to enquire what difference if any, exists between the Sanskrit and Bengali in respect of the last item which is the most vital point in the identification of two forms of a language. The following few examples would show the identity of construction in Sanskrit and Bengali, and its difference in English which is shown here for contrast.

Sans. "Paṭhitum yáhi, pasyasi chet phalancha ánaya."

Beng. "paṛite yáo, dekha yadi, phala o ániyo."

Eng. "Read to go, see if, fruit also bring."

The proper English order is "go to read, if you see, bring fruit also.

Sans. "Kin te náma, kasya bá putrah."

Beng. Ki taba náma, kára bá putra.

Eng. What your name, whose or son.

The first two agree in order, but the third does not.

S. "Etad bīditwá saḥ bá kopito bhawet"

B. Etad bīdita haiá se bá kopita hae

(bhawet = hawe = hae).

Eng. Knowing this he may angry be.

Sans. "Kebalañ bittam eba chintayámi."

Beng. Kebala bitta i chinti ámi

Eng. Only wealth think I.

Thus the order followed in Sanskrit and Bengali is the same. The Sanskrit sentences quoted above, are from school books—

(In Sanskritic words, 'a' = o, as in 'pot', 'á' = á, as in 'árt,' 'e' = ay, as in 'play,' 'ñ' = ñ, as in 'moñseur')

S. "Bajrasya ninádena prithibí kampiteba babhuba."

B. Bajrer nináde prithibí kampitabat haila.

Eng. Thunder's sound by earth shaken like became.

(the earth was like trembling by the sound of thunder.)

S. "Sarbatra báyur bahati."

B. Sarbatra báyu bahitechhe.

Eng. In all places air blows

S. "yaḥ kartatyañ na pálayati, saḥ chirañ duḥkhañ bhajate.

B. ye kartabya ná pálac, se chira duḥkha bhoge.

Eng. Who duty not performs, he ever distress suffers

S. "Grihañcha dakshine puspodyánañ bartate."

B. Griher—dakshine puspodyána baṭe.

Eng. House's south flowergarden is,

S. "Saḥ kiñ ágamisyati ?"

B. *se ki ágamanechchá kare ?*

Eng. He what come, shall ? (what, shall he come ?).

S. "Brikahasya upari kapotaḥ ásit."

B. Briksher upare kapota áсила.

Eng. Tree upon pegeon was.

The following would show the order of forming the compound numerals in Sanskrit, Bengali, and English.

S. *Ekásita* = B. *Ekás'i* = Eng. Eighty one. Here the 'one' precedes Eighty in Sanskrit as well as Bengali but in English it follows Eighty—So the construction is the same in Sanskrit and Bengali, but different in English.

S. *Sárdha trini* = B. *Sáre tin* = Eng. three half. The order of construction is different in English in which 'half' follows three, while in S. and B. half stands before three.

S. *Eka triṁsat* = B. *Eka thris'* = Eng. thirty one. The Sanskrit and Bengali agree in the construction, But the English differs.

The ancient Sanskrit prose writings in Vedic Brahmanas followed the same rules of syntax as the modern Prakrits. The principal law of constructing a sentence in both of them is that the nominative comes first, then the objective (if any), and then the verb. E.g.

Sanskrit—	Saḥ	Náradan	paprachchha
	সঃ	নারদঃ	পপ্রচ্ছ
Bengali—	Se	Náradake	puchhila
	সে	নারদকে	পূ'ছল

Sanskrit 'paprachchha,' by dropping the first syllable under chap IV art 8 p. 39 retains 'prachchha, which by changing 'r' to 'l, and transposing it under chap IV art 8 becomes 'pachchhala' or, puchhila'.

Sanskrit—Prajā'patih praja'n asrijat

প্রজাপতিঃ প্রজাং অসৃজৎ

Bengali—Prajāpati praja' srijila (a)

প্রজাপতি প্রজা সৃজিল

(a) Sanskrit 'asrijat' by dropping the initial 'a' under chap IV art 8 p. 39 and changing 't' to 'l' under chap IV art 3, p. 32 becomes 'srijal' or 'srijila' (সৃজিল). In Eng. the objective goes before the verb,

CHAPTER XIV

Sanskrit is not unintelligible to the Hindus.

(In Sanskrit, 'a = o, as in 'pot,' 'á = á, as in 'art,'
e = ay, as in 'play,')

It is to be observed that many suffixes used in Sanskrit to distinguish the different classes of roots—
Art 1. Change of Suffix does not make a word unintelligible. such as '*atmanepada*' (আত্মনেপদ), '*paraswai pada*' (পরস্বৈপদ), and the different classes called '*gan*' (গণ), are not used in the Prakrits, because they are not indispensably required for communication of thoughts. The oral form of a language is confined to such words, suffixes and grammatical rules as are absolutely necessary to express the ideas, others which are literary ornaments and diversities find no place in the oral form.

At this, one might ask, would not the use of so many suffixes in Sanskrit and their exclusion from Prakrits render the former unintelligible? The answer is that ornaments are used to improve and not to hide the appearance. Language is made of words, and the suffixes cause slight changes in them only. Suppose a man stands, once inclining to the right and again to the left, sometimes on one leg only folding the other behind.

We do not fail to recognise the man for such change of gesture or concealment of a part of the body. Of course he would not be recognised if the principal part of the body, the face, is hidden from view.

In language the root of a word is its face, and the suffixes are its limbs. The suffixes do not change the face, for instance, in West Bengal we say '*korechhs*' (করেছে) in Dacca, '*karchhe*' (করছে), in Noakhali '*karye*' (করো). In the last word the letter '*chh*' (ছ) is omitted just like concealing a limb. In Calcutta they say '*ámi ki karbo*' (আমি কি করবো)—what shall I do? In Dacca '*ámi ki karum*' (আমি কি করম), in Sylhet '*ámi ki karba'm*' (আমি কি করবাম). The suffixes used are '*bo*', '*um*', '*bám*'. They are apparently quite different. Yet the root or face of all the words which is *kar* (কর) being present in all the forms, the different suffixes do not make them at all unintelligible. The difference of suffixes between Sanskrit and Prakrit is not generally more than such, e. g.

(*a* = *o*, as in 'pot', '*á*' = *a*, as in art' *e* = *ay*, as in play ;
ñ = *n'*, as in monsieur)

Adya	juddhan'	twaya'	mayá	} Sanskrit.
অদ্য	যুদ্ধং	ত্বয়া	ময়া	

Adya	juddha	toy áma'ya	} Prakrit.
অদ্য	যুদ্ধ	তোয়আমায়	

Srinu	devi	bada'mi	} Sanskrit
শ্রী	দেবি	বদামি	

Suna	devi	balia'mi (d=l)	} Prakril.
শুন	দেবি	বলি আমি	

That $d=l$ is shown in art 3 Chap. IV page 33.

In the following 'sloka' just drop the *anuswar* (ñ) under art 6 chap. IV page 37. and it becomes entirely Bengali. Even with the *anuswar* (ñ) it is not at all unintelligible.

Rāmañ Lakshmanapurbañ raghubarñ
 Sītāpatiñ sundarañ
 Kākutsthañ karunāmayañ gunavidhiñ
 Biprapriyañ dhārmikañ
 Rājendrañ satyasandhañ Das'aratha tanayañ
 Syamalañ s'ānta murtiñ
 Bande lokābhirañ raghukulatilakañ
 Rāghabañ Rāvanāriñ,

The oral form of expressing the idea 'am going' is in Dacca 'yāite āsi' (Sans. 'yātum asmi') by dropping 'm' as weak sound, In Jessore it is 'yātisi' (যাতিছি). In Calcutta 'yāchehi' (যাছি) by pronouncing t (ত) as 'ch' (চ) under chap IV page 33. In north Burdwan it is 'yesi' (যেছি). Notwithstanding such difference in suffix all these expressions are intelligible by the presence of the root 'yā' in all of them.

The following sentences are quoted from "Sanskrita manjari."

(In Sanskritic words 'e'=ay, as in 'play,' 'a'=o, as in 'pot,' 'ā'=a, as in 'art,' ñ=n, as in monsieur).

Bálako	vedañ	paṭhati	} Sanskrit.
বালকো	বেদং	পঠতি	

Bálaka	veda	parte	(th = r)	} Hindi.
বালক	বেদ	পড়তে	see chap IVp.32	

Bálaka	veda	pare	(th = r)	} Bengali
বালক	বেদ	পড়ে		

Mátá	S'is'uñ	láláyati	} Sanskrit.
মাতা	শিশুং	লালয়তি	

Mátá	S's'u	lálte	} Hindi.
মাতা	শিশু	লালতে	

Mátá	S'is'u	lálaye	} Bengali
মাতা	শিশু	লালয়ে	

An up-country man, in order to add force to the words 'pálte' (পাল্‌তে), 'lálte' (লাল্‌তে) etc, adds the aspirate 'h' (হ) and pronounces them *páltehe* (পাল্‌তেহে), *lálteha* (লাল্‌তেহে) etc.

Rájá	des'uñ	pálayati	} Sanskrit.
রাজা	দেশং	পালয়তি	

Rájá	des'	páltehe	} Hindi.
রাজা	দেশ	পালতেহে	

Rájá	des'	pálaye	} Bengali.
রাজা	দেশ	পালয়ে	

Páchakah	odanuñ	pachati	} Sanskrit.
পাচকঃ	ওদনং	পচতি	

Here it is to be observed that 'odanañ' (ওদান) is a literary word which is used in Sanskrit and Bengali literature only and never in speaking. The Sanskrit word used in speaking is khádyañ (খাদ্য), The above sentence in oral Sanskrit should therefore be.

(In Sanskrit words 'e' = ay, in as 'play',
ñ = ñ, as in 'moñsur').

Páchakah	khádyañ	pachati	} Sanskrit
পাচকঃ	খাদ্য	পচতি	
Páchaka	khádya	pákáte (ch = k)	} Hindi.
পাচক	খাদ্য	পাকাতে	
Páchaka	khádya	pákáe	} Bengali,
পাচক	খাদ্য	পাকাএ	

(1) *ch* (চ = ক) under chap. [V, page 27.

yubá	gítañ	s'rinoti.	} Sanskrit
যুবা	গীতং	শ্রীণোতি	
yubá	gíta	s'untehe	} Hindi.
যুবা	গীত	সুনতেহে	
yuba	gíta	sune	} Bengali,
যুবা	গীত	সনে	

It has been shown in art 1. chap, V, page, 50
that verbs are used in the inflectional

Art. 2. Use of auxiliary verbs

as well as auxiliary forms. The following sentences are instances of one kind of the latter form.

Mátá	s'is'oh pálanāñ	karoti	} Sanskrit.
মাতা	শিশোঃ পালনং	করোতি	
Mátá	s'is'u pálan	kartehe	} Hindi.
মাতা	শিশু পালন	করতেহে	
Mátá	s'is'u pálan	kare	} Bengali.
মাতা	শিশু পালন	করে	
Putrah	pitre namashkárañ	karoti	} Sanskrit
পুত্রঃ	পিত্রে	নমস্কারং	
Putra	pitáko namaskár	kartehe	} Hindi
পুত্র	পিতাকে	নমস্কার	
Putra	pitáre namashkár	kare	} Bengali.
পুত্র	পিতারে	নমস্কার	
Páchakah	annapákañ	karoti	} Sanskrit.
পাচকঃ	অন্নপাকঃ	করোতি	
Páchaka	ánnapák	kartehe	} Hindi.
পাচক	অন্নপাক	করতেহে	
Páchaka	annapák	kare	} Bengali.
পাচক	অন্নপাক	করে	

Sanskrit

Prakrit

Binf̥to bhawa (বিনোভো ভব, = Binīta haw (বিনোত হও).
bha = *ha* under art 3 chap. IV. page 34.

Dhunañ dehi (ধনং দেহি) = Dhan deha (ধন দেহ) or
 Dhan deo (ধন দেও)

Duhkhañ hara (দুঃখং হর) = Duḥkha hara (দুঃখ হর)

Karunāñ kuru (করণ্যং কুরু) = Karunā kara (করণ্য কর)

Deśe chala (দেশে চল) = Deśe chala (দেশে চল)

Jalañ piwa (জলং পিব) = Jal piwa (জল পিও).

(In Sanskrit words 'a' = o, as in 'pot', 'ā' = a, as in
 'apt' 'e' = ay, as in 'play', ã = ñ, as in 'monsieur')

Sanskrit -- Mā kuru kalahañ (মা কর কলহং),

Hindi -- Mat kara kalaha (মত কর কলহ).

Bengali -- Nā kara kalaha (না কর কলহ).

Sanskrit -- Mā hara para dhanañ (মা হর পরধনং)

Hindi -- Mat hara para dhanañ (মত, হর পরধন).

Bengali -- Nā hara para dhana (না হর পরধন)

Sanskrit -- Parabaso' mā bhawa (পরবশো মা ভব).

Hindi -- Parabas'a mat ho (পরবশ মত্ হো).

Bengali -- Parabasa nā haw (পরবশ না হও).

Sanskrit. — Mā kuru para pīṇam (মা কুরু পরপীড়নম্).

Hindi. — Mat kara para pīṇ (মত কর পর পীড়ন)

Bengali. -- Nā kara para pīṇ (না কর পর-পীড়ন).

Sanskrit -- Kopabas'o mā bhawa (কোপবশো মা ভব)

Hindi. — kopabas'a mat ho (কোপবশ মত্ হো):

Bengali. — kopabas'a nā haw (কোপবশ না হও)

- (1) Sanskrit.—Jánámi Sítá janaka prasútá (জানামি সীতা জনক প্রসূতা)
 Hindi.—Jáne hám Sítá janakaprasútá (জানেহাম সীতা জনক প্রসূতা)
 Bengali.—Jáni ámi Sítá janakaprasúta' (জানি আমি সীতা জনকপ্রসূতা)
- (2) Sanskrit.—Ja'na'mi Ra'mah madhusúdanas'cha (জানামি রামঃ মধুসূদনশ্চ)
 Hindi.—Ja'ne ha'm Ra'ma mádhusúdana (জানে হাম রাম মধুসূদন)
 Bengali.—Ja'ni a'mi Ra'ma madhusúdana (জানি আমি রাম মধুসূদন)
- (3) S—Ahancha jánámi Rámena badhyaḥ (অহংক জানামি রামেন বধ্যঃ)
 H—Hám jáne hám Rámká badhya (হাম জানে হাম রামকা বধ্য)
 B—A'mi jáui ámi Rámera badhya (আমি জানি আমি রামের বধ্য)
- (4) S—Tathápi Sítáñnasamarpayámi (তথাপি সীতান্নসমর্পয়ামি)
 H—Tathápi Sítá ná samarpehám (তথাপি সীতা ন সমর্পে হাম)
 B—Tethápi Sítá ná samarpi ámi (তথাপি সীতা না সমর্পি আমি).

Thus it would appear that modification of suffix or elision or addition of a letter from or to a word does not make the language unintelligible. It has been found in the previous chapters that Sanskrit 'bhabet' (ভবেৎ) is pronounced 'haye' (হয়ে) or 'hay' (হয়) in Prakrit; 'bada' (বদ) = 'bala' (বল); 'paṭha' (পঠ) = 'paṭha' (পড়); 'pata'

(পত) = 'paṭa' (পড়); It has also been found why they are so pronounced. Such simplification is characteristic of the oral form of all languages. In Calcutta 'Lalit' is pronounced 'Nalit,' 'Nabin Babu' is called 'Labin Babu'. In Bardwan 'rabiba'r' (রবিবার) is pronounced 'abiba'r' (অবিবার); Ra'm Babu is called 'A'm Babu'. In Dacca 'S' (স) is pronounced 'h' (হ) as in Greek. But these changes make no material difference in the language at all.

The following few lines would show how the English language is spoken by the vulgars.

Q. Aha ! you begged six pence from me to get a meal, and here I find you buying a drink with it ?

A. "Not much you dont" answered the object of charity, throwing half a crown on the bar. 'That there six pence o'vourn mebbe won't be spent for a week. I'm not one of them as spends their money as soon as they earns it." The difference between Sanskrit and its modern Pra'krits is just like that between such English and the poetical language of Milton. The same ignorance of grammar, the same shortening of words and the same difference of pronunciation is observable in both, though Bengali is much clearer.

In speaking men do not pronounce more than half of a word, but as the person spoken to has an impression of the full word in his mind, any portion of it which may come to his ear. wakes up the whole of it, and he feels as if he heard the whole word. An oral language must be a half pronounced, mispronounced and sometimes

Art 3. In speaking, a man does not pronounce a word fully.

ungrammatical form of the literary language. It must also be devoid of the ornamental diversities of literature.

Mr. Grierson, in order to see how far the Sanskrit and the current spoken languages of different districts and provinces of India agreed with each other, had a portion of a story composed in Sanskrit, and then having it translated into the Hindi and other spoken forms of different districts of Bengal, he found that they did not agree at all. They are quoted below.

Sanskrit— “Narasya kasyachit dwau putrau ástám” &c.
 নরস্তু কস্তচিৎ দ্বৌ পুত্রৌ অস্তাষ

Calcutta— “Eka byaktir dwi putra chhila” etc.
 এক ব্যক্তির দুই পুত্র ছিল

Chittagong—“Oggá mánsar duá poá áchhil” etc.
 ওগগা মান্‌সের দুয়া পোআ আছিল্

Hindi— “Kisi manusyake dwo putra the,” etc.
 किसि मनुष्यके दो पुत्र थे

The difference is apparently very great and the causes of it are therefore explained below :—

- 1st. The Sanskrit sentence quoted above is not in the oral form as its Bengali and Hindi translations are. So they could not agree : “Narasya kasyachit” is language of poetry like “taranga nadir” in Bengali. It should be ‘kasyachit narasya’ But even in this form it does not agree with the Bengali for the following reasons.

2nd. The word 'nara' (নার) is literary, and never used in speaking. The words used in oral language are 'mánushya' (মनुষ্য), 'byakti' (ব্যক্তি), 'loka' (লোক). The Sanskrit has many names for the same object and only one or two of them are used in speaking, others being used in literature only. For instance the sun is called 'surya', 'bháskara', 'rabi', 'bhánu' etc.; but the first name is only used in speaking. The snake is called 'nága', 'sarpa', 'ahi' etc., but the word 'sarpa' only is used in the oral language of Bengal. The moon is called 'indu', 'bidhú', 'chandra' etc., but the last only is colloquial. (see page 182-7th, and 186, para 3). The Sanskrit quoted by Mr. Grierson would have agreed with Bengali and Hindi if the colloquial words 'byakti' or 'manushya' were used instead of 'nara' (নার).

3rd. The word 'chit' (চিৎ) used in the Sanskrit is a literary idiom. It is quite unnecessary for expression of the idea and is therefore not used in the oral language. If the sentence "Narasya kasya-chit" be converted to the oral form it would be 'kasya manusyasya' and then it would agree with the Hindi "kisi manusyake".

4th. In Bengal again 'manushya' is often a term of contempt. As the word 'man' is in Eng-

Art 5 Polite expressions do not directly mean what they are intended to express

land. 'This man', 'that man' imply a vulgar man. In England they use the word 'person' instead of 'man' for the sake of politeness.

In the same way a Bengali uses the word 'byakti' (ব্যক্তি) for 'manushya.' The word 'byakti'

does not signify man literally, as polite expressions do not directly mean the object which they are intended to imply. The English word person also does not radically mean 'man.' Therefore the polite oral Sanskrit in Bengal should be 'kasya byakteh' (কস্য ব্যক্তেঃ) instead of 'narasya kasya-chit' (নারস্য কস্যচিৎ) which is literary.

By a queer freak of pronunciation the Sanskrit word 'kah' (कः) is changed to 'ekah' (एकः) in Bengali. It is not the same word which signifies the number one, but a modified form of the Sanskrit word 'kah' (कः). It is constantly used in Bengali, as 'Eka Srigála', 'Eka Kukkura' etc. It does not mean 'one Srigála' or 'one kukkura', but 'a certain Srigála' etc. Therefore 'kasya byakteh' becomes 'ekasya byakteh' = 'eka byaktir' (এক ব্যক্তির) which is quoted as the Bengali speech of Calcutta.

Again there is a Bengali idiomatic practice of adding the word 'gotá' (from the Sanskrit root 'gut' which means a whole unimpaired body) to a noun. (Vide 7th Explanation below) as 'Eka mánusher' = 'Eka gotá mánusher' = 'Ekguá mánusher' = 'oggá mánusher'. This explains the phrase 'oggá mánusher' shown as the language of Chittagong.

(In Sanskritic words 'a' = o, as in 'pot', 'á' = á, as in art, 'e' = ay, as in 'play', ñ = ñ as in 'moñseur'.)

5th. In the sentence "dwau putrau ástám (দ্বৌ পুত্রৌ আস্তাম) the only material difference is that the letter 't'

(ত) in 'ástám' is pronounced like 'l' (ল) under art 3 Chapter IV page 32 and 'm' (ম) is dropped making the word 'áslá' (আছলা) or 'ásila' (আছিল). There are innumerable instances of 't' (ত) being thus pronounced 'l' (ল) and of 'm' (ম) being dropped. So the sentence "dwau putrau ástám" in oral pronunciation becomes "dui putra áslá" (দুই পুত্র আছলা) or "dui putra ásila" (দুই পুত্র আছিল).

6th. The lines next quoted by Mr. Grierson, are

Sans. "kanishṭhaḥ pitaram áha, pitah

কনিষ্ঠঃ পিতরং আহ পিতঃ

Beng. kanishṭha pitáre balila, Pitah

কনিষ্ঠ পিতারে বলিল পিতঃ

Sans. "rikthasya yañ añs'añ mayá práptabyañ

রিক্‌থস্যং যং অংশং যয়া প্রাপ্তব্যং

Beng. Sampattir ye añs'a mor práptabya

সম্পত্তির যে অংশ মোর প্রাপ্তব্য

Sans. "Dehi me tamañs'añ"

দেহি মে তমংশং

Beng. Deha mor tadañs'a

দেহ মোর তদংশ

In the Sanskrit sentences quoted above the words 'áha' (আহ) and 'riktha' (রিক্‌থ) are literary and never used in speaking. The corresponding words used in speaking are 'katha' (কথ) or 'bada' (বদ) for 'áha' (আহ) and 'Sampatti' (সম্পত্তি) for 'riktha' (রিক্‌থ).

7th. In all languages an idea may be expressed in different ways, as in English "one man", 'a person', 'a certain individual, etc., in Bengali 'kono byakti', 'ekajan mánush', 'ekati lok', 'ekgotá mánush', (contracted form 'ekguá', or 'oggrá mánush'). (see page 180, para 1, and 186 p. 3) In the quotations alluded to such different expressions have been used in Hindi and each district of Bengal. Consequently they do not agree in words though they are all equally intelligible to a Bengali.

8th. The Sanskrit quoted, if written in the proper spoken form would be as follows—

Sans.—kasya byakteḥ dwau putrau ástám.

Beng.—Kona byktir dwi putra áсила.

Sans.—Kanishṭhaḥ pitaram abadat (d = l, t = l)

Beng.—Kanishṭha pitáke balila.

In the word 'abadat' the initial 'a' changes its place from first to the last under Chap. IV art 6 p. 37 and becomes 'badata', which by changing 'd' and 't' to 'l' under art 3 Chap. IV, pages 32 & 33, is pronounced 'balala' or 'balila' (বলিলা).

S—Pitaḥ sampatteḥ yañ añs'añ mayá práptabyañ.

B—Pitaḥ sampattir ye añsa mama práptabya.

S—Táñ mahyañ dehi.

B—Tá-mo-ke deha.

S—Tataḥ saḥ tasya sampatteḥ bhágañ kritwá adadát.

B—Táte se tár sampattir bhág kariyá diádila.

In the last Sans. sentence '*kritwa*' becomes '*kariya*' by dropping 't' (त) and the word '*adada*'t

Art 6. Unnecessary duplication in the word *adadāt* (अददति) by changing the place of the initial 'a' from first to last becomes '*dada*'ta and 't' being equal to 'l' under the last para of page 32, it becomes '*dada*'la' or '*dedila*' or '*dia*'dila' in Bengali, and '*de*'diā' (देदिआ) in Hindi. It is an unnecessary duplication of the root 'dā' (दा), both in Sanskrit and Prakrit.

The above simplest form of Sanskrit would certainly be very distasteful to those who are in the habit of reading and writing Sanskrit in its full literary grandeur with all its ornaments and varieties. But one must speak in the simplest form of language in order to make himself intelligible to the public.

In the lines quoted, the difference between the Sanskrit and Bengali does not appear to be greater than that between the language of Calcutta and Chittagong, and in conversation men of Calcutta and Chittagong well understand each other inspite of such difference. So when we see Sanskrit in writing it looks different, but when we hear it spoken we can well understand it, as

Kiñ te nāma ? (What is your name ?)

Kutra nibāsaḥ ? (Where is your house ?)

Kiñ te byabasāyaḥ ? (What is your profession ?)

Ahañ kshudhitoṣmi (I am hungry)

Khādyāñ dehi (give me food)

Numerous other instances have been given before.

It is to be carefully borne in mind that the Sanskrit is a language of poetry (vide Chap.II art.6.p.13), and its grammar is grammar of a poetical language. So its prose which is composed merely according to the rules of grammar cannot be properly reckoned as prose ; and Sanskrit, if spoken merely according to the rules of grammar, would not be speaking correctly. To write prose or to speak in Sanskrit one must learn the rules not only of grammar but of the oral language too. One who does not know the oral language cannot understand that 'pasyati chandram' is not language of prose.

Art. 7. Sanskrit prose cannot be composed without knowing the current Prakrits.

He cannot be expected to know that 'briksho'yam' (बृक्षोऽयम्)—'tree this' is poetical language, and 'ayañ brikshah' (अयं बृक्षः)—'this tree' is its proper prose and oral form. If the modern Prakrits did not exist, none could declare that in the Sanskrit composition quoted by Mr. Grierson "Narasya kasyachit" was poetical language, of which the prose and oral form should be 'kasyachit narasya'—'a certain man's' ; or that 'riktha' was a literary word which should not be used in speaking Sanskrit. The oral language is the life of the written language. Non-recognition of their connection would cause each of them to die without the other,

A student of the Sanskrit without knowing any of its Prakrits may learn to read and understand, but not to write or speak in it because unless one knows both the written and oral forms of a language, he cannot distinguish the oral and literary words and idioms, and therefore his composition or speech would be a ridiculous admixture of poetical, prose and oral forms.

The principal causes which throw difficulty in understanding Sanskrit are briefly the following :—

- 1st. The mispronunciation of Sandhi or joinder of contiguous words of a sentence, because

Art. 6. The causes of difficulty in understanding the Sanskrit.

 when two words are joined in writing, they assume a different form, and their pronunciation undergoes some change on account of the naturally imperfect representation of sounds by letters (vide Chap. VIII, art. 3 (a) page 98). (e. g.) Manu + ádi is pronounced like 'Maunadi' instead of 'Manwádi'. One may easily understand the latter but not the former which sounds like a different word.
- 2nd. Speaking Sanskrit in disregard of the rules of syntax in imitation of its poetical literature.
- 3rd, Use of literary words in speaking. It has been already seen (in page 180 para 1, and 182—7th) that in Sanskrit there are many words to express one object or idea, and only one of them is used in ordinary speaking and others

are called literary. A word which is literary in one part of the country may be colloquial in another, and what was colloquial at one time, may become literary at another and vice versa. But when a Pandit speaks in Sanskrit he uses literary words freely and consequently he is not understood.

4th. Improper accents—Sanskrit is spoken without proper accent, and wrong accent often makes a word unintelligible.

5th. Mispronunciation of *anuswar* and *hisarga*. These are mere signs of the two special pronunciations of vowels, the first indicating the nasal and the second the emphatic pronunciation thereof, but the former is pronounced like 'ng' instead of 'ñ' as in the French word *mon'sieur*, and the latter is pronounced like 'h' instead of emphasis (vide Chap. III arts 7 & 8 page 23).

The above irregularities being removed, the Sanskrit will be as intelligible to all Hindus as the Hindi, if not more.

CHAPTER XV.

Position of Sanskrit and Prakrit in relation to each other.

(In Sanskrit words 'a' = 'o', as in 'pot', á = a, as in
'art', 'e' = ay, as in 'play', ñ = n,
as in 'monseur'.)

The last question which remains to be asked and answered is that if the Sanskrit is a language of poetry and songs, and the Prakrits are its oral forms, is it meant that when a Hindu wants to speak, he must speak in Bengali, Hindi or Uria or some other form of Prakrit only, and never in Sanskrit. The answer is that in

Art 1. The refined
Sanskrit form of
speaking.

the Sanskrit as spoken by the upper class the words were ever pronounced in full while in the Prakrits spoken by the vulgar, they were pronounced in modified or distorted forms as is done more or less in all languages. Therefore the educated Hindus speak in easy Sanskrit on ceremonious occasions and the common people speak in Prákrit, just as was done in the Sanskrit dramas.

The learned men pronounce the words exactly in their Sanskrit form, and follow the rules of grammar as far as possible. Their speech is like prose with this difference only that it avoids all high flown literary words and confines itself to such Sanskrit words only as are ordinarily used by the common people as 'banam' (বন) —forest, not 'aranyam' (অরণ্য), 'khádyam' (খাদ্য)—food not 'bhojyam' (ভোজ্য).

Owing to the elegance of the refined form of speech alluded to above, the common people

Art 2. The Prakrit naturally try to imitate it in ordinary form of speaking. speaking, but cannot; because an uneducated man cannot possibly imitate the language of the learned fully. So in trying to say 'Ha, hato'smi' (হাহতোহ্মি) they say 'Ā'hátosmi' (আহাতোহ্মি)—O, I die! For 'matsya' (মৎস্য) they say 'massa' or mása (মাছ)—fish; for 'dwau putrau', they say 'dui putra' (দুই পুত্র)—two sons; for 'dhanau prápte'—on getting wealth, they say 'dhan páile' (ধন পাইলে) by dropping the last 'p' (প) and converting 't' to 'l' under art 3 Chapter IV, (vide last para of page 32.) This form of speech is called Prákrit or spoken language of the people in general, and the refined form of speaking, which is confined to the learned is called the 'Suddha bháshá' (সুদ্ধ ভাষা) or Sanskrit speech. The Sanskrit speaking or refined speaking must follow the same rules of syntax which are followed in the colloquial languages. (vide last para of page 160, chapter XIII.) Disregard of these rules in Sanskrit speaking would make the language unintelligible to the common people.

THE ORIGIN OF PRAKRIT LITERATURE.

We have seen in Chapter II art 1, page 16 how literature is created, and the same process is exactly reflected in the creation of the Prákrit literature. At first the common people composed songs and poetry in the same form of words in which they spoke and such

Arz. 3. The origin of Prakrit literature. composition was the origin of what is now called Prakrit literature, which was

looked upon as an amusement for the vulgar, and even educated men enjoyed it with contemptuous pleasure : because persons accustomed to the most sublime literature of the world could not possibly derive any real pleasure from such specimens of songs and poems.

The first encouragement it received was, it seems, from the religious preceptor Gautam Buddha for propagating his religion to the common people. It appears that the Prakrit chosen for the purpose was the Mágadhi which, being used by the Buddhists in public lectures and writings, soon assumed a literary form and had

Art. 4. The Páli its own grammar. As a matter of course, bháshá.

the grammarians sought to give it some elegance and dignity by keeping as near to the Sanskrit as possible and thus arose the first literary Prakrit which is nothing but a grammatic form given to the Mágadhi Prákrit. It is called Páli bhásá (পালি ভাষা) which is the Prákrit pronunciation of 'Palli bháshá' (পল্লি ভাষা) and means the 'rural language'.

The modern Hindi and Bengali Prákrits received similar stimulation from the religious preceptors Ramanuj

in the 12th and Chaitanya in the 15th century as they too preached their religion to the common people in the Prákrits. But though poems and songs were composed in these tongues they had no grammar or prose and continued to be called Prakrit. It was only in the 19th century that some grammars were composed of the Bengali Prakrit which was thence forth called the 'Banga bháshá' or Bengali language.

The literary Prákrit is thus by its name, origin and nature the oral form of the Sanskrit as spoken by the females and the vulgars and its improvement must therefore be made by gradual diminution of its corruptions, and carefully avoiding the unnecessary importation of foreign words and styles which tend to destroy its character.

TRUTHS OF LANGUAGE.

PART II.

BY

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INTRODUCTION.

The difference between the Sanskrit and Bengali words, such as the numerals, names of relatives, pronouns, conjunctions, oral idioms and the suffixes relating to nouns and verbs, which are most liable to modification on account of their constant use, has been shown in Part I. This Part is intended to trace the origin of the Bengali words of other most important classes, viz (1) those relating to the different parts of the body, such as hand, foot etc; (2) the five fundamental conditions of nature, such as earth, water, fire, air & sky; and (3) the domestic requirements, such as house, dress, ornaments etc. It would explain the points of difference between the Sanskrit and the Bengali forms of a word by the phonetic laws established by nature and custom of the language as laid down in Part I. Chapter IV; and trace the origin of the non-Sanskrit words used in the Bengal Prakrit to the principles of creation of language mentioned in Part I. Chapter I, or to their pre-Sanskrit Aryan roots by their affinity with other Aryan languages. It would also show how words change their meanings.

The object of classifying the words is to ascertain to what extent, if any, non-Aryan words have found entry into the most important classes thereof, and the result of the inquiry is that there are some Arabic and English words which are often used in Bengali but they are

not necessary, and are as much 'Bengali'; as 'dharma', 'dhobie', 'shawl', 'táluk', 'bázár', etc. incorporated in the English dictionaries; are English. When a foreign government reigns in any country, its courts are filled with foreign words as 'darkhastá', Vakils, mukteers, munsif, sadarwalas, 'dakhilas, isttamber (ইষ্টাম্বর)—stamp, 'kot-fee' (কোর্ট ফী)—court fee, etc. in the Indian Courts. Such court terms and the names of fashionable dresses and furniture, as blouse, jackets, chair, table, etc. come and go with the change of Government and fashions and do not constitute the essential part of the language.

The most important matter brought to light in this Part is the very frequent use in Prakrits of words created on the principles of analogy, onomatopœia, etc. mentioned in Part I, Chapter I, which are not yet adopted or used in the same sense in Sanskrit; instead of their Sanskrit synonyms, e. g. 'tikṭiki' (টিকটিকা) for 'jyeshti' (জ্যেষ্ঠী), 'boká' (বোকা) for 'murkha', Kámrán (কামরান) for Charban (চরবণ) etc. It is explained by the fact that literature, specially poetical literature as the Sanskrit is, seeks elegance of style while oral languages, as the Prakrits are, seek accuracy of expression more than anything else. A poet is always scratching his head to find an elegant expression to suit his idea, and when a man speaks he is often seen swallowing his breath to find an appropriate word to express his idea more accurately than by the word ordinarily used for it. And the said non-Sanskritized words would, for the following reason, appear to be more accurate.

Words are of two kinds (1) those which are learnt from parents or books, as 'murkha' (मूर्ख). By this word we understand 'unintelligent', because we have been taught to understand it in that sense, but there is nothing in the word itself to suggest its meaning. (2) Those which have an intrinsic meaning that can be made out even without learning from others, as 'boká' (बोका)—a fool, from Sans. 'barkar' (बर्कर)—a goat. If a man is called 'boka' (बोका) one may easily understand it to mean that he is like a goat in intelligence. The lizard is called 'tiktiki' (टिक्‌टिक्) instead of 'jyeshti' (ज्येष्ठी) for its cry 'tic-tic' (टिक्‌टिक्). It is easy to understand it to mean 'that which makes the sound 'tictic' (टिक्‌टिक्). It is for the same love of accuracy of expression that in English the watch is called 'ticker' for its sound 'tick tick'; an unintelligent man is called a 'fool' (L, *folis* which means a 'wind bag'). The use of such words in Prakrit would thus appear to be due to internal and not to any external cause.

The love of accuracy in the oral language often creates new fashions of expression in the vulgar speech; for instance a man who is talking nonsense may be asked 'what *bhar-bhar* you are making? But '*bharbhar*' has no meaning at all. It is not a word of the language, and will never be accepted as such. 'What *blurbhar* you are making' means 'what you are talking is as meaningless as the sound '*bharbhar*' is. Such expressions are often mistaken for words, but they are not words either internal or foreign.

It is necessary to remember that the Sanskrit words are changed to their Prákrit forms by the common people not by Pundits. Hence it is that occasional violation of grammatical rules will be observed in the process of effecting the changes though the phonetic laws are strictly followed.

Hints to pronunciation of English letters in Sanskritic words :—

a = a, as in ball.

á = a, as in árt.

c = ay, as in play.

i = i, as in pin.

f = ec, as in feel.

u = u, as in put.

ú = oo, as in school.

t = dental.

ṭ = corebral.

ñ = n, as in monseur,

ḥ = emphasis (:).

d = dental.

ḍ = cerebral.

ṛ = r, cerebral.

CHAPTER I.

Derivation of words relating to parts of the body from head to shoulder.

The derivation of words as given in English dictionaries show the different forms in which they appear in other languages, suggesting their substantial identity by their partial similarity of sound and meaning. Derivation as given in Sanskrit dictionaries show the way in which a word may be constructed by combination of a certain root with a certain suffix according to grammatical rules. But the derivation given in this book would, where necessary, offer an explanation of how, if at all, a word may be identified with another by the phonetic laws which govern the modification of words from one form to another. (Vide art. 6 of this Chapter, and Part I Chap. VI, art. 1, page 66).

WORDS RELATING TO THE HEAD.

Máthá (मथ)—head.....Sanskrit *masta* (मस्तु)—head, the old Persian “mazdá”. *Masta*=old Prakrit ‘mattha’ (मथ)=modern Prakrit *ma'tha* just as ‘*Stamba*’—post=‘thámbá’, *patra* (पत्र)=pátá (पात्र), *sutra* (सूत्र)=sutá (सूत्र), vide Part I, Chapter IV, art. 15. page 43.

Pranáma (अणम)—to bow.....Sans. Pranám (अणम)

Namaskár (নমস্কার)—salute.....Sans. **Namaskár** (নমস্কার)

Dandabat (দণ্ডবত)—salute.....Sans. **Dandabat** (দণ্ডবত)

Noán (নোয়ান)—to bend.....Sans. **Naman** (নমন)

In Prakrit $m = w(\text{nasal})$, as **Kumár - Kowár** (vide Art 3. Part I, Chapter IV). So '**naman**' = '**nawan**', $m(\text{ন}) = w(\text{ও})$. (নওয়ান)—to bend, or '**nawán**' (নওয়ান)—to cause to bend.

Chul (চুল)—hair.....Sans. **churá** (চুড়া)—hair. **Churá** (চুড়া) = **chulá** (চুল), as $r(\text{ড}) = l(\text{ল})$ under the Sanskrit rule "**Ralayorabhedah**" (রলযোরভেদঃ).

Láruá (লাড়ুয়া), **nerá** (নেড়া)—bald.....Sans. **laddu** (লড্ডু)—ball. $D(\text{ড}) = r(\text{ড়})$, but $r(\text{ড়})$ is not a letter,

Art 4. $r(\text{ড})$ is It is an occasional pronunciation of all the occasional letters of the 't' (ত) and \ddot{t} (ট) groups; as pronunciation of t, ṭ, d, ḍ.

Patan পতন = **Paṛan** পড়ন—to fall; **Pátan** = **Párau**—to cause to fall; **Paṭal** পটল =

Paṛal পড়ল—layer; **Paṭha** পাঠ = **Paṛa** পড়—to read; **Shash** ষষ + **das'** দশ = **Shorás'** ষোড়শ—sixteen; &c. '**Laddu**' means a ball. The head, when it is made hairless, looks like a ball. Hence '**laddu**' means a bald head. The idea is the same in England as in India, for the Englishmen call the hairless head '**bald head**'; because it looks like a ball. The 'l' in '**bald**' represents the Sanskrit past participial suffix '**t'**' (ত) as it does in the words '**called**', '**boiled**', '**cried**', '**laughed**' etc. Hence **ball** + **d** = English '**bald**' which means '**made like a ball**'. **Laddu** = **larru** = **láru** (লাড়ু); and **láruá** (লাড়ুয়া) means '**like a láru**' (লাড়ু) or like a ball, as '**jala**' (জল).

means water and *jaluá* (জলুআ) means like water, 'pichchhala' means slippery, and 'pichchhalá' (পিচ্ছলা) means like slippery.

Murán (মুড়ান)—to make bald.....Sans. *mundan* (মুণ্ডন)
Under art. 4 of this Chapter 'd'=r; under the rule of breaking the mixed consonants in Part I, Chap. IV, art. 14, page 42 'n' is indistinctly pronounced giving only a nasal pronunciation to 'd'. So 'mundan'='murán', causative *murán* (মুড়ান).

Jatá (জটা), *jat* (জট)—knotted hair.....Sans. *jatá* (জটা).

Beni (বেণী)—woven hair.....Sans. 'beni' (বেণী).

Khopá (কোপা)—bunched hair.....Sans. *stupa* (স্তূপ)—'thupa'—heap = *thopá*—bunch. *Tha=kha*, as, *Eká tha'n mohor*'=*Eká kha'n mohor*, i.e., one piece of gold mohor. Therefore 'thopá'='khopá' and means 'hairs heaped on the head'.

Kapála (কপাল)—forehead.....Sans. *kapála* (কপাল).

Bhágya (ভাগ্য), *bhággi* (ভাগি)—fortune.....Sans. *bhágya* (ভাগ্য).

Adrishta (অদৃষ্ট), *addishṭa* (অদিশ্ট), *adeshtā* (অদেষ্ট).....Sans. *Adrishṭa* (অদৃষ্ট).

Bhru (ব্রু), *bhuru* (ভুরু)—brow.....Sans. *Bhru* (ব্রু). The English word is exactly the same.

WORDS RELATING TO THE EYE.

(In Sans. 'e'=ay, as in 'play', a=a, as in 'ball', á=a, as in 'art').

Chakshu (চক্ষু), chhaukh (চৌখ), chauk—(চৌক)—eye.....

Sanskrit—chakshu (চক্ষু).

Akhi (অখি), ákhi (অঁখি)—eye.....Sanskrit akshi (অক্ষি),

Under Part I, Chapter IV page 35, *sh*=*kh*. So

'akshi=akkhi=ákhi (অখি), as pakshi=pákhi.

Tára (তারা)—Star of the eye.....Sanskrit tárá (তারা).

Rájá (রাজা)—The black portion of the eye.....Sanskrit

rájá (রাজা)—king. It is so called for being the principal part of the eye.

Mani (মণি)—gem of the eye ; pupil.....Sanskrit mani

(মণি).

Pátá (পাতা)—eyelid.....Sanskrit patra (পত্র). The leaf

of the eye. Patra='pátá' as sutra=sutá (হুতা)

under Part I, Chapter IV art. 15 & 10, pages 43, 40.

Pichhi (পিচ্ছি)—Eye lashes...Sanskrit pichhha (পিচ্ছ),

pichchhiká (পিচ্ছিক)—hair.

Dekh (দেখ)—to see.....Sanskrit dris' (দৃশ). In

Bengal all sibilants are pronounced 'sh'. Therefore

dris'=drish, and sh (ষ)=kh (খ) as in the Vedas,

purusha=purukha, so drish=*drikh*='dekh' (দেখ).

Tháoran (ঠাওরান)—to have exact view, to make sure

.....Sanskrit sthira (স্থির) + y (য) + an (অন) =

B. Sthiráyan (স্থিরায়ণ)—to make sure. (Vide art. 14

of this Chapter). By transposition of letters

and pronouncing 'tha' (ঠ) for 'stha' (স্থ)

Sthiráyan=tháoran (ঠাওরান). It radically means

to make sure.

Cháha (চাহ)—to look.....Sanskrit *chaksha* (চক্ষ)—to look. *Chaksha*=*cháha* as 'ksh' (ক্ষ)=h (হ) (vide Part I, Chap. IV, page 37 para 3).

Tákána (তাকান)—to stareSanskrit *chaksha* (root of the word *chakshuh* চক্ষুঃ—to look). *Chaksha* (চক্ষ) ordinarily pronounced 'chakkha', changes to '*takkha*' as *ch* চ = *t* ত under Part I, chap. IV page 31. Then *takkha*=*táká* by custom as *bak* বা (বক্ষ)=*ba'ka*' (বাক), *pakka* (পক্ষ)=*páká* (পাক) vide Part I, Chap. IV art. 15, page 43 and art. 10, page 40. Thus Sanskrit *chaksha* (চক্ষ) : an (অন) = *chakshana* (চক্ষণ) = Prakrit *tákána* (তাকান)—to stare.

Káná (কণা)—one eyed.....Sanskrit *kána* (কণ).

Terá (টেড়া)—crooked eye, *teryá* (তেড়ী)—perverse character, *terá* (তেড়া)—not straight.....Sanskrit *tiryak* (তির্যক)—bent. The last 'k' in '*tiryak*' seems to be redundant. (Vide Part I Chapter IV, art. 12, page 41.) The real word seems to be '*tirya*' (তির্য) and from that we get the words *tera* (টেড়া), *teryá* (তেড়ী), *terá* (তেড়া) &c

Thár (ঠার)—to wink. It is generally used with a word denoting the eye before it, as '*chakshu thar*' (চক্ষু ঠার , *ákhi thar* (আঁখি ঠার) &c.....Sanskrit '*stára*' (স্তার) from '*strí*' (স্ত্ৰ)—to hide. *Stára* (স্তার) = *thára* (ঠার) as under Part I, Chap. IV, *st*=*th*. It means to give a hint by winking. 'Hiding the eye' by the lids expresses a 'hidden meaning'.

Melan (মেলন)—to open.....Sanskrit *unmilan* (উন্মিলন).

Un (উন) drops, under Part I, Chap. IV, art. 8; page 39, leaving milan (মিলন) or melan (মেলন)

Buja (বুজ)—to close.....Sanskrit muda (মুদ)—to close the eye. Under the rules of pronunciation m(ম) = b(ব) as they are both labial, and d(দ) = j(জ) vide page 33; so, 'muda' (মুদ) = 'buja' (বুজ).

Ghum (ঘুম), Jhum (জুম)—to sleep.....It is an onomatopoeic word. When all men and animals fall asleep

Art 5. Derivation of Ghum even then a very low and indistinct sound remains and that inarticulate (ঘুম) sound is differently represented, by

some as 'om' (ওম) by others as 'ghum' (ঘুম) or 'jhum' (জুম) as 'gh' (ঘ) = 'jh' (জ) under Part I chap. IV page 30. From that the silent and motionless condition of animals is called 'um' (উম), 'jhum' (জুম) or 'ghum' (ঘুম). In English the same sound may have been represented by the word 'hum' which means a slow murmuring sound. In old Bengali "umata jhumata bes'a" (উমত জুমত বেশ) means in sleepy or drowsy state. The word 'jhum' appears to have found entry into the Sanskrit in the shape of 'nijhum' (নিজুম) or 'nijjhum' (নিজজুম) by addition of the prefix 'ni' (নি).

WORDS RELATING TO THE 'EAR'.

Kán (কান)—Ear.....S. Karna (কর্ণ), Karna = Kán, as Bajra = Báj under Part I chapter IV art. 15, page 43

Sun (শুন)—to hear.....S. Sru (শ্রু) = Sur (শুর) by transposition of the letter 'u' under Part I, ch. IV art. 6

page 43 and *sur* = *sun* (সুন) as under Part I Chap IV page 35 *r* = *n*. The intermediate form *sur* is merely explanatory. Its object is to show vividly how the letter 'n' has changed its place with

Art 6. How to prove identity of words. 'r' in the process of transposition. It is not meant that it was necessarily a form in which the word was actually spoken at any time or place.

The Sanskrit word '*srn*' (স্র্ণ) has undergone two changes in assuming the modern form *sun*, viz (1) transposition of the letter 'n' (2) change of 'r' to 'n', either simultaneously or one after another. The identity of the two forms *srn* and *sun* is shown by the fact that both the changes undergone by the word were conformable to the nature and custom of the language. Vide Part I. chap VI, page 66.

Bayrá (বয়রা)—deaf...S. *Badhira* (বধিরা) = 'bahirá' = 'bairá' or 'bayrá' (বয়রা) by dropping 'dh', and pronouncing 'á' for 'a' under Part I. Chap IV Art. 10 page 40.

Kálá (কাল)—deaf.....S. *Kalla* (কল). *Kalla* = *Kálá*, as 'bandha' (বন্ধ) = 'bándhá', 'satya' = 'sáchá,' under Part I. chapt. IV. arts. 15 and 10 pages 43 and 40.

WORDS RELATING TO THE NOSE.

Nák (নাক)—nose.....S. *Nakra* নক্ৰ—nose.

Sungha (সুন্ডা)—to smell.....S. *Singh* (সিংহ). The difference is simply provincial, some pronounced it *singha*, .

which was adopted in Sanskrit, and others pronounced it *sungha* (সুংঘ) which was not accepted in literature.

Singhāni (শিঙ্যানি), Singhali (শিঙ্যালী), Sikni (শিক্নী)—secretion of the nose,.....S. singh (শিঙ)—to smell. It seems

the word 'singha' (শিঙ) came to mean secretion out of affinity of the ideas of 'breathing in' and 'breathing out'.

Art 8. Derivation of 'Sikni'.

When an object is smelt the breath is drawn in with force, and hence the Sanskrit meaning is 'to smell'. When secretion of the nose is thrown out it is done by breathing out with force, and hence the Bengali meaning is that which is breathed out from the nose.

Kaph (কফ)—secretion of the nose.....S. Kaph (কফ).

Háchi (হাচি)—Sneer,.....Sans. Hanji (হজ্জি). The sound Hách (হাচ) caused by sneezing is the origin of the word 'Háchi' (হাচি). There are some provinces of India where the people are inclined to give a nasal sound to almost every word. They pronounce this word as Háchchi (হাচিচি) and that was turned to Sanskrit as Hanji (হজ্জি). Hence it is that in Bengal some pronounce it *Ha'chi* (হাচি) according to its Prakrit origin, and others pronounce it Háchchi according to the Sanskrit form.

WORDS RELATING TO THE FACE.

Mukh (মুখ)—Face, mouth,.....S. mukha (মুখ).

Gál (गाल)—Cheek.....S. Ganda (गण्ड). Ganda = galla (गण्ड) in old Prakrit, for ‘n’ = ‘l’, as ‘nabanf’ (नबनो) = ‘labonf’ (लबनो), Nabin (नबिन) = ‘labin’ (लबिन); and ‘d’ = ‘l’ under Part I ch. IV page 33. Then Art 9. Derivation of ‘Gal’ ‘galla’ is pronounced *ga’lla* under (गाल). the Sanskrit rule “Yuktádyañ dīrghañ” i. e. “a vowel before a double consonant is pronounced long,” and the long pronunciation of ‘a’ is ‘ā’

The last ‘a’ being dropped under Part I chap. IV. art. 9. page 39. *ga’lla* retains *ga’ll* only, but as the compound ‘l’ cannot be pronounced with the assistance of one vowel the last ‘l’ of *ga’ll* goes with the last ‘a’ spontaneously, and thus *ga’lla* becomes **gál (गाल)**.

Oṭhā (ओष्ठ), oshṭha (ओष्ठ)—lips.....S. Oshṭha (ओष्ठ). In the old Prakrit the practice was to simplify the pronunciation of a mixed consonant by dropping one letter of the compound and doubling the other as if to compensate for the loss of the one dropped, as ‘bajra’ = ‘bajja’ (modern ‘bāj’). So ‘oshṭha’ (ओष्ठ) = oṭṭha (ओठ्ठ) = ‘oṭh’ (ओठ). (Vide Part I, chap. IV. art. 15 page 43.)

Goñph (गोण्फ), goñp (गोण्फ)—moustache.....S. gumpha (गुम्फ). Here, the letter ‘m’ only serves to give a nasal pronunciation to the vowels ‘u’ in Sanskrit and ‘o’ in Prakrit. ‘Goñph’ or ‘Goñp’ implies ‘hair on the upper lip.’

Moch (মোচ), mochh (মোছ)—moustache.....This word is not found in Sanskrit. It recalls the time when the Indian and European Aryans lived together in the same place. In Europe, it has assumed the form 'moustache' in England, 'moustache' in France, 'moustaccio' in Italy, moustax in Germany. In Indian ancient Prákrit it was called 'mossu' मसु. In Bengali it has retained the main part 'mos' only. It is well-known that s (স) in Bengali is generally written like 'chh' (ছ). Hence 'mos' is written 'moch.'

Dāñri (দাঁড়ী) Dāñhi (দাঁহী)—beard.....S. Dāṛhiká (দাঁড়িকা)—beard. The Sanskrit word 'dāṛhiká' may be itself derived from the Sanskrit word 'dandi' (দণ্ডী)—monk; for there was a time when the Hindus did not keep beards, but monks did. Therefore beards were a sign of the monks. *Dandi* (দণ্ডী) means monk, and *da'ndi* (দাঁড়ী) in Prakrit means the habit of the monk, and hence the beard. *Da'ndi* = dāñri (দাঁড়ী) as d - r under Part I, chapter IV page 32, and by the rule of breaking the compound consonants in art 13, chapter IV of Part I, page 42.

WORDS RELATING TO THE MOUTH.

Máři (মাড়ী), máři (মাড়ী)—jaw.....S. máři (মাড়ী)—gum.
The S. word *ma'ri* itself seems to be derived

Art 12. 'marhi' from the Sanskrit *marda* (मर्द) to press. *Mardi'* or *márfi* (মাড়ী) means that which presses (the food in the mouth) and hence the 'gum'. *Mardi* = *márfi*, under Part I chapter IV, art. 15, page 43.

Márfi dáñt (মাড়ী দন্ত).....S. *Marda* (মর্দ)—to press and *danta* (দন্ত)—tooth. The big teeth on either side of the mouth for mastication are called pressing or masticating teeth.

Dáñt (দাঁত)—tooth.....S. *Danta* (দন্ত) (See rules of breaking compound consonants in Part I Chap IV, page 43.)

Jibhá (জিহ্বা)—tongue.....S. *Jihva* (জিহ্বা)

Chábán (চাষান)—to masticate.....S. *Charban* (চৰ্ষণ), *Charban* = *Chabban* = *chábán*, in the same way as *ganda* = *gálla* = *gal* (Vide page 201 of this chapter).

Chátan (চাটন), *Chátñi* (চাটনী), *chát* (চাট)—to lick.....It is onomatopoeia (*anurupokti*). The act of licking sometimes produces the sound *cha't* (চাট) and that is the origin of the word 'chátan' (চাটন). Language in its field of growth, grows in superabundance. Each idea is often expressed in different ways, and literature uses some of them only by selection, leaving others to be used in speaking only. Hence it is that many Prákrit words are not found in Sanskrit.

Leha (লেহ)—to lick.....S. *Liha* (লিহ). It seems that the

Art 13. Eng. English word 'lick' and the Sanskrit 'lick' is from word *lih* (লিহ) are derived from S. 'Liha' (লিহ) the same root.

Chush চুষ—to eat with the tongue without chewing.....S.

chush চুষ.

Kámpān কামড়ান—to bite.....Onomatopœic. The act of

biting a hard substance causes

Art 14. Suffix the sound 'karṃar' কড়মড়. In
'y' (য) turns Sanskrit *some* nouns and adjectives
noun to verb. are turned to verb by adding

the suffix 'y' (য). It generally means 'to do'

or 'to be' as 'Sabdáyate' শব্দায়তে—makes sound ;

'Bairáyate' বৈরায়তে—makes enmity ; 's'ighráyate'

স্বীয়তে—becomes quick : 'Mandáyate' মন্দায়তে—

becomes bad, etc. In Bengal Prakrit *all* nouns are

turned to verb by adding the same suffix, and used

in the same or different senses. Mr. Sayce in his

Principles of Comp. Philology vol. II page 153

remarked that "a time came when almost any

noun stem might be turned into a verb, by affixing

'y' (য), itself a nominal suffix, and the personal

endings." Hence by adding the suffix 'y' to

'Karṃar', we get 'Karṃaráyā' কর্মরায় or 'Kámpáyā'

কামড়ায়—to make the sound *karṃar* i. e. to bite.

'Karṃaráyā' + 'an' (অন) = 'Karṃaráyān' কড়মড়াইন

which is pronounced Kámpān কামড়ান in the oral

language. The reason for the unrestricted applica-

tion of the 'y' suffix to all nouns in Bengali and

its limited application in Sanskrit seems to be that

grammar records the usages of literature only, and

therefore the Sanskrit grammar recorded the rules

of application of the 'y' suffix in those words only

which were found in books and not in those which were current in the mouths of the people only.

Khá (ख) —to eat.....S. Kháda. 'D' often drops in Prákrit as 'madan' = 'maan', 'badan' = 'baán' etc. Therefore Kháda = Khá.

Chákhan (चकन) —to examine the taste.....S. Chakshan चक्ष्ण —to eat. It seems that the origin of this word is onomatopœic, being derived from the sound *chak chak* चक्चक् made by the tongue in examining the taste of a cooked food. Chak + an = Prá. chákan चकन, which has taken the Sanskrit form 'chakshan' चक्ष्ण.

Pán पान —to drink.....S. Pán पान.

Chumuk चुम्क —sip.....S. Chumwa चुष. —to kiss. Sip and kiss both radically mean to draw into the mouth.

By the addition of 'K' (क) to the word
Art 15. Addition of 'K' (क). *chumwa* we get 'chumwak' or 'chumuk'.

The Indo-Aryan habit of adding 'K' still exists (vide Part I, chap. IV, S. 4, page 41.) In Sans. it is called 'Swarthe' 'k'. आर्धे 'क' e.g., bála (बाल) = 'bálaka' बालक.

Chumá चुम् —kiss.....S. Chumba चुष or chumwa.

Kaha कह —to speakS. Katha कथ of which 'tha' (थ) = 'ha' (ह) under Part I, chap IV, page 33.

Há-karan ह'करण to open the mouth wide.....The sound 'há' as in 'hard', causes the mouth to open widely. Therefore 'ha'-karan' (ह'-करण) which literally means 'to make the sound 'há' (ह) implies the act of opening the mouth widely.

* In Sanskrit words a = o in pot, á = a in art,
e = ay in play, ñ = n in monseñer.

Dák ডাক—to call.....S. Da (ড)—sound. In order to strengthen the word 'da' (ড) the Bengali Prakrit by its Indo-Aryan habit alluded to in art 15 of this chapter, adds 'k' (ক) and makes the word 'dak' ডক or 'dák' ডক. We generally call a person or an animal by a sound only. Hence the word 'dák' ডক means 'a call', or 'to call'. Just as the reply to a call by a sound only is called 'sará' (সার) from S. swara (স্বর)—sound.

Bala বল—to speak.....S. Bada বদ. By the rules of change of letters in Part I, Chap IV, page 33, 'd' (দ) = 'l' (ল). Therefore 'bada' = 'bala' বল.

Hás হাস—to laugh.....S. Hása হাস. It would seem to be onomatopoeic; because loud laughter produces the sound of 'há, há' হা হা or 'háhháh' হাহাহ; and by dropping the last syllable becomes 'háh' = Sans. 'hás' হাস for 'h' has phonetic relation with 's' as in Sandhi 'namah + kára = namaskára নমস্কার, and under Part I chap. IV, Sindhu (সিন্দু) = Hindu (হিন্দু).

Gán গান—Song.....S. gán গান.

Báda বাদ—Disagreement.....S. Báda বাদ.

Bibáda বিবাদ—quarrel.....S. Bibáda বিবাদ.

Biruda বিরুদ্ধ - quarrel.....S. Birodha বিরোধ.

Phu (ফু)—Puff.....S. Phutkára ফুৎকার. It is onomatopoeic. The sound made by puffing is represented by Phu (ফু) in India and Puff in Europe.

Kāñdan କାନ୍ଦନ—to cry.....S. Krandana କ୍ରନ୍ଦନ. By dropping 'r' 'krandan' becomes Kāñdan (vide the law of breaking compound consonants in Part I, ch. IV, page 42).

Bhetki ଭେଟକି, Bhechki ଭେଚକି—to make face i. e. to make ugly gesture of the face to provoke a person...S. bhrikuti ଭୃକୁଟି. This word Bhrikuti ଭୃକୁଟି is again a modification of the word Bhrukuti which means Kutabhangi ବୁଡ଼େ-ଭଙ୍ଗି or slant gesture of the eyebrow. The letter ଟ (ṭ) in 'bhetki' sometimes turns to 'ch' (ଚ), just as the Eng. word 'nature' is pronounced 'nachar'; therefore 'bhetki' is sometimes pronounced 'bhechki'.

Kás'a (କାଶ), Kasi (କାଶି)—Cough.....S. Kása (କାଶ). It is also onomatopoeic being representation of the sound made in coughing. (As for the accuracy of onomatopoeic sounds see Art 17 of this chapter.)

Háim (ହାୟି), Háñi (ହାନ୍ତି)—To yawn.....Onomatopoeic. In the act of yawning we first open the mouth with the sound 'Há' (ହ), then shut it with the sound 'im' (ୟି). Há + im = Háim (ହାୟି) or Háñi (ହାନ୍ତି).

Dhekár (ଦେକାର), dhekar (ଦେକା), dheuk (ଦେକ) —to belch.....Onomatopoeic. It is a representation of the sound made in the act of eructation. Eructation sometimes, specially after meal, produces the sound He ur (ହେଉର) and hence it is called 'heur' (ହେଉର) in Orissa. (see Art 17 page 208).

Thuthu (থুথু)—Spit.....S. **Thuthak (থুথক)**. Spitting produces the sound 'thu' and hence the Sanskrit words 'thuthak' (থুথক) and 'thutkara' (থুৎকার).

Pechki (পেচকি)—Spit.....Spitting sometimes produces the sound 'pich' (পিচ) to which 'K' is added according to the wellknown Aryan habit of adding Swarthe 'K' (ক) (Vide Part I, chap. IV, art 12, page 44.) Hence the word Pichki or Pechki (পেচকি). The Onomatopoeic nature of a word is often questioned

on the ground of inaccuracy of Art 17. Onomatopoeic words are representation of the sound, but it is not literary. to be remembered that what appears to be inaccurate to one, may be accurate to another. It is enough if the word may have the least affinity with the sound.

Besides, the sound produced by the same act may be different according to the nature of the object which acts or is acted upon, and according to the different manners in which the act is performed. For instance, spitting produces different sounds according to the manner in which the act is done. Beating produces different sounds according as the things which strike or are struck are thick or hard or soft. But the act derives its name generally from one of them only.

Sometimes two or more sounds produced by an act give as many different names to the act; such as 'thuthu' (থুথু), chhup (ছপ), pechki (পেচকি), etc. in Bengali; 'stīva' (ঈব) in Sanskrit; and 'Spit' in English.

Words are generally created, and used in the oral language unless and until they are adopted in literature with some refinement, as 'thuthu' = S. Thutkáram, Jhanjhani (ञ्ज) = S. Jhankára ञ्कार, or 'Jhanatka'ra' ञात्कार etc. The onomatopœic words therefore are not regarded as fit for use in literature until they are given a literary form as above. They are treated like ores unfit for use, until refined and adopted in Sanskrit literature.

Under Part I, Chapter I, imitation of sound is the first principle of creation of language; because language is nothing but making inaudible objects audible which can be best effected by connecting the object or idea with a sound. Therefore, to trace the origin of a word, one has first to enquire if the object denoted by it has any connection with a sound, and if it has, a strong presumption arises that it is derived from that source, though the word and sound may not quite agree owing to the change of pronunciation of the word and the difficulty of representing an inarticulate sound quite clearly by a word. Therefore one must be satisfied if the representation is only fair or even probable.

Chhep छेप ('chhap')—spit....The sound produced by one way of spitting is 'sip' or 'chhep'; that produced by another way of spitting is represented by 'spit' as in English. Another sound is 'thu' (थु) as shown in the derivation of the last preceding word. The Eng. 'spit' and Sanskrit 'shṭṭba' are different forms of

the same word modified by transposition of letters under Part I, Chapter IV, page 37, art 6.

- * In Sanskritic words 't' = cerebral 't', ṛ = cerebral 'r', e = ay in play, a = o in plot, á = a in art.

Bakan (बकन)—abuse.....S. Bach (बच्)—to speak + an = S. bachan (बचन) = B. bakan (बकन), for ch = k, as S. Bach (बच्) = S. Bák (बाक्). In Prakrits the words *baka* (बक्)—to speak, *bala* (बल)—to speak; *kaha* (कह)—to speak, all imply 'to tell' as well as 'to abuse'. In Eng. also, 'he won't tell you anything' means 'he won't abuse you'.

Bhengāna (भङ्गान)—ludicrous imitation of gesture.....S. Bhangi (भङ्गि)—gesture. In the verbal form '*Bhangī*' becomes '*bhangya'yan*' pronounced 'bhengán' (vide Art 14 of this Chapter page 204). It means 'to make gesture, to mimic.' If a man having sound limbs walk like a lame man, or if a man shut his eyes and walk like a blind man, or if he repeat what another man says with an ugly gesture of his face or if one imitate a stammerer, these acts are called *Bhenga'n* for the gestures or ('Bhangi') which are made in making the imitations. Hence the word Bhengán is derived from 'bhangi' or gesture with which the imitation is made.

Kulkulá कल कल kulkuchá—gargle,.....When water is taken into the mouth and stirred in order to clear it, the act produces the sound of 'kulkul' or 'kulkuch'. (For accuracy of onomatopœic sound see art 17 of this Chapter page 208.) If the water

is stirred near the throat the sound becomes 'galgal' or 'gargle' (r=1). The English language has taken this word 'gargle' to represent all the aforesaid processes of clearing the mouth, while in India there are separate words to represent each sound. So we say 'kulkulá', 'kulkuchá' and 'galgal' গলগল.

Thutni থুতনী, 'thuti' (থুতি), 'thotmá' থোৎমা, 'thot' থোট—chin
.....S. 'troṭi' ত্রোটি,—the chin. The English word *chin* is derived from the Sanskrit word 'chunchu' চঞ্চু.

Kathá কথা—story.....S. Katha কথা—to speak.

Upakathá উপকথা—tale.....S. Upakathá উপকথা.

Purána Kathá পুরাণ কথা or 'paran kathá' পরণ কথা—Tale
.....S. *Purána Katha*' পুরাণ কথা

Káhini কাহিনী—Tale.....S. Kathana (কথন)=B. kahana, which in feminine gender becomes Káhini, 'th' (থ)=h (হ) under Chap. IV of Part I. page 33.

Sára সার—answer to a call.....S. Swara স্বর—sound.
Answer to a call by inarticulate sound such as (á), (e), (o), etc., is called *swara* স্বর or *sa'ra* সার which means a sound. An answer of this kind merely implies that the call has been heard. When a man is called and he cannot utter a sound in answer to it he is called *asha'r* অসার i.e. the man has lost the power of uttering a sound. *Asa'r* literally means soundless.

It may be remembered that there is a word *asa'r* অসার in Sanskrit which means having no substance. A hollow minded man is called *asar* অসার. We say the world is *asa'r* অসার, because the pleasures of the

world, wealth, affluence etc. have no real substance in them. So the purely Sanskrit word 'asár' and the Prakrit *asa'r* which is derived from S. swara স্বর, are quite different.

Bami (বমি)—vomit.....S. Bami (বমি). Sans. 'hami' + 'ta' = 'bamita' (বমিত) = Eng. vomit. The object of showing the English forms of Sans. words here and there is to enable one to see their pre-Sanskrit forms where possible.

Ukhál (উখাল)—Vomitting.....Sansk. Utkshara (উৎক্ষর)—upward excretion (of the stomach). Ut (উৎ) + kshara (ক্ষর) = B. 'ukhára' 'উখার' or 'ukhála' উখাল, as r(র) ~ l(ল) under Part I, Chap IV page 35.

Neka'ra নেকার—vomit.....S. Nyakkára য়াকার—Vomit.

Checha'na চেচান, chita'n চিতান—to cry aloud.....Onomatopoeic. The 'chi-chi' cries of birds and monkeys represent a 'loud cry'. So the word *checha'na* চেচান derived from the sound *chi-chi* চি চি means a loud cry. Chi-chi + y + an = B. chichyayan (চিচায়ন) or chechán. 'Y' (য়) is the Sanskrit suffix by which nouns are turned to verb (vide Art 14 of this chapter page 204). Again ch(চ) = t(ত) (see Part I. Chap. IV, page 31). Hence 'chechána' (চেচান) ~ 'chita'n' (চিতান) which means the loudest stretch of the voice in songs.

Chitkára চিৎকার—a loud cry.....S. Chitkára (চিৎকার). The afore said cry 'chichi' (চিচি) + ka'ra কার makes the word 'chichkára' which is so pronounced in many districts. In Sanskrit the second *ch* is turned

to 't' (see Part I Chap I. art 3, page 31) making the word '*chitka'ra*'.

Bhebána ভেবান—to cry disgustingly.....The cry of a goat is represented by the sound '*bhe bhe*'. Hence *bheba'na* implies crying like a goat.

Thotá থোতা—stammerer.....Onomatopoeic. A stammerer makes the sound 'thot thot' থোত থোত before he can utter a word. Hence *thota'* থোতা means stammerer.

Bobá বোবা—mute.....A man who cannot speak makes the sound 'bobo' (বা বো or 'wowo') in his attempt to speak. Hence '*boba*' বোবা means dumb.

Bakhá বখা—overtalkative.....The letter 'ch' in the Sans. root 'bach' বচ—to speak, is pronounced k in Sanskrit itself, e. g. '*baka*', *bakta*' etc. Hence from the root *bach* comes the Bengali word '*baká*' (বক) which, pronounced with emphasis, becomes '*bakhá*' বখা and means talking too much nonsense.

Hábá হাবা—a simpleton, mute.....One of the inarticulate sounds made by a dumb man in his attempt to express his thought, is *ha'b* হাব. Hence *Ha'ba'* হাব means a dumb man; *habi* হাব means a dumb woman.

WORDS RELATING TO THE NECK.

Galá গলা -neck.....S. *Gala* গলা.

Gil গিল—to swallow.....S. *grf* (গ) -to eat (১=১).

Ghár গাড়, *Ghetí* গেটী—neck.....S. *Ghaṭ* গাট—neck. 'U' - 'r' under Part I. ch. IV, Art 3, page 32.

As for 'gheṭi' ঘেটি, it is the simplified oral form of the Sanskrit word 'ghāṭiká' গাটিকা the last syllable being dropped. Again as 'g'='j' under Part I Chap. IV, page 30, the English words 'Jetty', 'Jut' 'Jet' appear to have their origin in the same Aryan root as Sanskrit 'ghāṭika' গাটিকা, Bengali 'gheṭi' ঘেটি, 'ghár' বাড়ি, etc. They all signify a narrow protrusion joining two bigger objects.

Galganda গলগণ্ড - goitre.....S. galaganda গলগণ্ড. 'Gala' means throat, 'ganda' means swelling.

Kanṭhá কণ্ঠী, kanṭha কণ্ঠ—neck.....S. Kanṭha. .

Tuṭi টুটি—throat.....It is an old Aryan word having affinity with Anglo-Saxon 'throtte' (Eng. throat).

Kāṇdh কঁধ—shoulder.....S. Skandha শঙ্ক.

Bahan বহন—to carry.....S. Bahan বহন.

Thus the origin of all words included in this chapter which were suspected to be non-Aryan, being fully explained, it is now evident that there is not a single word of that kind amongst those which relate to all parts of the body from head to shoulder. If however any such word has eluded our search, it may not be difficult now to find out their Aryan-origin in the same way as above or at least their proportion must be too small to affect the status of the 'Bengali' as a Prakrit.

CHAPTER II.

Derivation of words relating to the hand and arm.

* (In Sans. 'e' = ay, as in 'play', 'a' - o, as in 'pot',
'á' = a, as in art.)

Hát হাত—hand.....S. Hasta হস্ত. Hasta becomes *ha'ta* by the rules of breaking the mixed consonants in Part I, chap. IV, sec 5, page 43. The English word hand seems to be a modification of the Sanskrit word 'hasta' হস্ত of which 's' is pronounced 'n' as S. 'bahis' বহিস—old Prákrit bahiñ বহিñ (vide Part I chap X. art 6, page 132).

Báhu বাহু—arm.....S. Báhu বাহু.

Bagal বগল, bogal বোগল—armpit.....S. Báhugartta (বাহুগর্ভ)
In Sanskrit the armpit is called 'bahumul' বাহুমূল or 'root of the arm' expressing the idea by the 'root of the arm.' But in the spoken language the idea is differently expressed. It is called by the Sanskrit word 'báhugartta' বাহুগর্ভ—pit of the arm = B. 'báhugalla' বাহুগল or 'bagal' বগল, because under the law of pronunciation in Part I, chap. IV, pages 32 & 35 both *r* (র) and *l* (ল) = *l* (ল).

The Persian language was a kind of Prakrit of the Aryan language. So it would not be strange if we find the word 'bagal' বগল formed exactly in the same form in that language as in Bengali. The

Art 1. The Persian language was kind of Prakrit.

English call it 'armpit'. So the way of expressing the idea is the same in the English, Persian and Bengali Prakrit.

Kanui কনুই, koni কোণী—elbow.....S. 'kaphoni' কপোণী which by elision of 'ph' becomes 'kaoni' or 'koni' কণি. It may also be derived from S. Kona কোণ which means 'the angle of the arm'. The way of expressing the idea seems to be the same in Europe as in India, for elbow means 'the bow of the arm' or 'the angle of the arm.

Kanyán ক্যান—to strike with the elbow.....The word koni (কোণী) + (Sanskrit suffix) 'y' (য) + an (অন) = 'Konyáyan (কোণায়ন) or Kanyán (ক্যান) which is the Bengali verbal form of Koni (কণী) and means 'to strike with the koni or elbow.' (As to the use of the S. suffix 'y' (য) in Prakrit, (see art 14, of the last chap.)

Phaná ফণ, pháná ফাণ—palm of the hand.....S. Phaná ফণা—hood. The part of the hand
 Art 2. Analogy exemplified
 vide P I. Ch. I. called Phaná is used by the snake-charmers to represent the hood of a snake. This word is created by the fourth principle of creation of language, defined in Part I, Chap. I.

A'ngul অঙ্গুল—finger.....S. Anguli অঙ্গুলী.

Nakhara (নখর), Nakha নখ—nails.....S. Nakhara (নখর), nakha নখ. Nakhara corresponds with A.S. *nagel*, Ger *nagel* of which the Englishman drops 'g' and calls it 'nail'. R=l & kh=g.

Kara কর—hand; the joints of fingers;.....S. *Kara* কর.
The Sanskrit 'kar' (কর) is from root Kri कृ to do and radically means the 'worker'.

The hand being the principal worker in the body is called *Kara* (কর). 'Kara' (কর) also denotes the joints of the finger; because fingers without joints would have been useless. The joints of the fingers give them the power of work. In order to distinguish between the two 'karas', meaning 'the hand' and the 'finger joints' the latter are called the 'kars of the finger'.

Dharan ধারণ—to hold.....S. *Dhāran* ধারণ.

Chhāran ছাৱন, *Chhāran* ছাড়ন—to let go.....S. *Sāran* সারন
—'to let go'. In Bengali 's' is mispronounced and misspelt as 'chh' (ছ).

Māran মারন—to beat, to kill.....S. *Māran* মারণ.

Piṭāna, পিটান, *pitan* পিটন—to beat.....S. *Pīraṇ* পীড়ন—to cause pain. It seems that the Prakrit form is the origin of the Sanskrit form; because in the first

place, 'r' (ড়) is not a regular letter of the alphabet but merely a particular pronunciation of 'ṛ' or 'ṛ' groups (vide laws of change of pronunciation

Art 2(a). Some S. words are derivable from Prakrit.

in Part I, chapter IV, page 32). So the Sanskrit root 'Pīṛ' পীড় may be softer pronunciation of Pīṛ or Pīṛ. Then the Prakrit form being *pīṛ* and the English form being 'beet' (p=b both being labial), the Sanskrit 'Pīṛa' পীড়, must be the modified form of the Prakrit 'Pīṛ' পীড়.

Báján বাজন—to produce sound in a musical instrument
Sanskrit Bādan বাদন, 'd' (দ)= 'J' (জ) under
 Part I, Chapter IV, page 33. Bādan is derived
 from the root *Bad* বদ—to make a sound. The
 causative 'bādan' বাদন means 'to cause (an instru-
 ment) to make a sound'.

Námán নামান, nábán নাবান—to bring down.....S. Náman
 নামন which is the causative form of the Sanskrit
 root Nam (নম).

Tolan তোলন—to raise up.....S. Uttolan (উত্তোলন)
 'Uttolan' becomes 'tolan' by *aphæresis* or elision of
 the initial vowel under Part I, Chap. IV, Art 8,
 page 39.

Uthán উঠান—to raise up.....S. Utthápan (উত্থাপন). It
 becomes 'Uthán' উঠান by elision of 'p' (প) which is
 only a literary addition to the root 'sthá' (স্থ).

Phálán ফালান—to throw down.....S. Pátan পাতন. Under
 Art 3. Addition the rules of pronunciation in Part I
 of aspirate 'h'. chap. IV page 32 last para, 't' (ত)= 'l'
 (ল), so 'Pátan' becomes 'Pálan'. The emphatic pro-
 nunciation of it is 'Pháláu' ফালান. The English word
 'fall' also seems to be the emphatic pronunciation of
 the Sanskrit root 'Pat' পত from which 'Pátan' পাতন
 is derived. The Sanskrit root Pat পত and the Eng.
 word 'fall' convey a very primitive idea and we
 shall trace the origin of this root to the sound
 which the falling of leaves and small fruits
 generally make. The S. word 'patra' পত্র is also
 derived from the same root which radically means

'that which falls'. By phonetic change of 't' to 'l' and the emphatic pronunciation of 'p' (প) as 'ph' (ফ) we get the word 'phal' ফল—'a fruit', the radical meaning of which may be 'that which falls'. In the same way is derived the Bengali word 'phálán' ফালান—to throw, or to cause to fall.

Hátán হাতন, Hátrán হাতরান—to search with the hand in the dark.....S. Hastáyan হস্তায়ণ = 'Hátán' হাতন—to ply the hand'. In Prakrit all nouns are turned to verb by addition of the Sanskrit suffix 'y' (য) in imitation of the Sanskrit word 'sabdáyan' শব্দায়ন, bhrisáyan (ভ্রশায়ন etc, (vide art 14 of the last chapter). Hátán becomes 'Hátrán' হাতরান by addition of 'r' (র) under Part I chap. IV, art 12, page 41.

Dhowan ধোৱন—to wash.....S. Dháwan ধাবন—to wash.

Pákhlán পাখলান—to wash.....S. Prakshálan প্রক্ষালন = Pákhálan পাখালন.

Likh লিখ—to write.....S. Likh লিখ.

A'ñkan অঁকন—to make impression.....S. ankan অঁকন.
The correct Sanskrit pronunciation of *ankan* is *a'ñkan* অঁকন.

Kholau খোলন—to open.....S. Skhalan খলন.

A'ṭkán আটকান—to confine.....S. á + chakra + y + an = áchakráyan আচক্রায়ন. (For the Prakrit use of the Sanskrit suffix 'y' (য) (see art 14 of the last chapter). It radically means to make a circle round anything, to confine on all sides. It is pronounced A'takkáyan আটকায়ন or A'ṭkán আটকান by changing 'ch' to 'ṭ' as

S. 'Moṭan' মোটন = B. Mochrán মোচরান; and by doubling 'K' under Part I, Chap. IV, art 15, page 43.

Kāchan কাচন—to wash (cloth).....Washermen wash clothes by striking a steeped cloth on a wooden plank. This act of washing produces the sound 'Kāch' 'Kāch' from which comes the word 'Kāchan'

Uddhān উদ্ধান—to throw upwards.....S. Urdha (উর্ধ্ব) + y (য) + an (অন) = 'urdhāyan' উর্দ্ধায়ন. As for the Prakrit use of the Sanskrit suffix 'y' (য) vide art 14 of the last chapter. It is pronounced 'uddhān' উদ্ধান.

Urān উরান—to cause to fly like a kite.....S. Urdha + y + an = Urdhāyan উর্দ্ধায়ন = B. 'urhāyan' উরায়ন or 'urān' (উরান) 'dha' (ধ) = 'h' (হ).

Mājan মাজন--rub hard.....S. 'Mārjan' মার্জন.

Mākhan মাকন--to mix, to rub.....S. 'Mrakshan' ম্রক্শন.

Mochhan মোছন—to rub out.....S. root 'Much' মুচ + an = 'mochan' or 'mochhan' (মোছন)

Lepan লেপন—to smear.....S. 'Lepan' লেপন.

Ghashan গাষণ—to rub.....S. 'Gharshan' গর্ষণ.

Māpan মাড়ন—to rub, to pulverise.....S. 'Mardan' মর্দন.

Pishan পিষণ—to press, to pulverise.....S. Peshan পেষণ.
Sanskrit 'pesh' and English 'press' are both from the same root.

Kātan কাটন—to cut.....S. Kartan কর্তন. The root is 'Kart' কর্ত which is the origin of the Sanskrit 'Karta' কর্ত and Latin *curtus*. The Sanskrit and Latin are literary languages and therefore

(* In Sanskritic words 'a' = o, as in pot ; 'á' = a, as in art ; 'e' = ay, as in play ; 'u' = oo, as in tool ; ñ = n, as in monseur ; ʈ = cerebral t ; t = dental t.)

the root 'kart' कर्त्त is retained in its hard form in both of them. But the Bengali *ka't* কটি and English 'cut' are Prakrits and they have assumed the softer form by dropping *r* (३).

But what was the original form ? Was it 'Kát কটি or 'Karta' কৰ্ত ? We find that the act of cutting

Art 3(u). Sans. produces some sound and that sound 'Karta' from is very often found to be 'kát' or Prakrit 'Ka'ta'. 'cut'. Therefore by the first principle

of creation of language (Part I, chap. I), the original root ought to be 'kát' কটি or *cut* কটি instead of 'Kárt' কৰ্ত or *cart*, and the addition of *r* must be a literary aggrandisement in Sanskrit and Latin. (Vide addition of letters in Part I, chap IV art 12, page 41).

Kutan কুটন—to cut to very small pieces.....S. 'Kutta'

কুট—to cut. It is observed in the last derivation of the word 'kátan' কটিন that 'kátan' is not derived from the Sanskrit 'kartan' but 'kartan' is the refined form of the original word 'káta'. The letters 'i' and

Art 4. 'i' & 'u' 'u' being softer than other vowels imply small or denote tenderness or smallness as tender.

Ráma = Rámu ; Kálá = kálu, as in English John = Johnny, ball = bullet, etc. Hence the word 'Káta' is changed to 'Kuta' to imply 'cutting to small pieces'. Thus the Sanskrit root 'kuṭṭa' কুট

appears to be refined form of the Prakrit root
'Kut' कुट्.

Kopána (কোপান)—to strike with a cutting instrument....

The act of cutting is done in two ways. One by
Art 4(a). Pre- passing the sharp side of a cutting
Sans. Beng. instrument over an object with force,
words.

and the other by hitting the instru-
ment from above or from a side. The latter
method is called 'kopána' (কোপান) and each stroke
is called a 'kopa' (কোপ). This word is not found
in Sanskrit literature but it is pre-Sanskrit
Prakrit which may be found in the Greek word
'*koplein*'—to cut (vide derivation of the English
word 'apocopate'. The Sanskrit has no separate word
for these particular kinds of cutting.

'Pochána' (পোচান)—to cut by passing the cutting ins-
trument with force over the object cut,.....It is an
onomatopœic word derived from the sound *pochpoch*
which the act produces. 'Poch' পোচ + an = 'pochán'
(পোচান) (see derivation of the last word 'Kopán'
(কোপান). As for the accuracy of representation of
onomatopœic sounds see art 17 of the last chapter
page 208.

Malan মলন—to rub gently.....S. Mardan মর্দন. Both
r (র) and d (দ) = l (ল) under chap IV, Part I, pages
33 and 35.

Bāntan বাটন—to distribute.....S. Bantan বন্টন.

Dhákka ধাক্কা—sudden push.....Onomatopœic. The sound
produced by a sudden push with the flat side of one
heavy object against another, as a boat, is often

like dhák ধাক্. Hence comes the word 'dha'kká' ধাক্কা (vide Part II, chap I, art 17, page 208).

Thelon ঢেলন—to push.....This word also seems to be onomatopœic. As a sudden push produces the sound 'dhak'. So, an ordinary push sometimes produces the sound 'thet' (তত) as when a steamer dashes against a flat. 'T' (ত) being pronounced 'P' (প) under chap. IV, page 32, *thet* becomes 'thel' ঢেল or *thelá* ঢেলা (see derivation of the word '*pechki*' পেচকি in chap. I, art 17, page 208.)

The Sanskrit literature almost abhors the use of cerebral letters, because their sound is

Art 5. Sanskrit literature abhors cerebral letters as harsh.

very harsh and strikes too hard in the ear. They are as unpleasant in literary composition as the Indian drum is in music. Hence it is that we find very few words in the Sanskrit vocabulary, which begin with a cerebral letter and most probably it is the cause why the most important words like *Thelon* ঢেলন '*Theshan*' ঠেশন &c. are not to be found in Sanskrit literature though there are no other words in that language signifying those acts.

Tháshan ঠাশন—to press,.....The act of pressing sometimes causes the sound 'thash' ঠাশ as when the mortar is beaten down in constructing a roof. The word 'tháshan' ঠাশন is derived from that sound. (As for the accuracy of onomatopœic sounds see art 17 of chapter I of this part, page 208).

Gádan (গাদন), **gátán** (গাতান), **gután** (গুতান)—to press down.

.....S. gadá (গদা)—a club with heavy head. 'Gadá' is turned to verb by adding the suffix 'y' (য) under Chap. I art 14, page 204, thus;—'Gádá' + 'y' + 'an' = 'gadáyan' = 'gádan'—to press down with a 'gadá'. Hence 'gádágádi' or 'gájágáji' means the state of being pressed by each other or huddling together. The vowels 'i' and 'u' are used to imply 'small' and 'á' is used to imply 'big', as 'dingá'—a large boat and 'dingi'—a small boat, ektá একটা—a large one, ektu—small one. Hence the word 'gátán' গাতান signifies to press with the heavy flat end of a club, and 'Gután' গুতান signifies 'to hit with the thinner end of a club or horn.

Khasán খশান, Kholan খোলন—to unfasten.....S. Skhálau খালন. By transposition of 's' from before to after 'kha', and by transposing 'á' from before to after 'a', 'skhálau' becomes 'khaslán' which by dropping 'l', becomes 'khasán'. Another pronunciation of 'skhálau' is 'kholan' (খোলন) by dropping 's' and making a slight alteration in the vowel.

Bándhan বান্ধন—to tie.....S. Bandhan বন্ধন. The English words, derived from 'Bandh' বন্ধ (the S. root of 'Bandhan'), are bind' and 'bond'.

Kashan কষন—to make tight.....S. 'ákarshan' (আকর্ষণ)—to draw. It drops the initial á and 'r'. We tighten a knot by drawing the rope strongly.

Gáñit গাইট, Gáñti গাতি, Gñt গাঁট giñtu গাঁই, giñru গাঁড়, geñro গেঁড়া—knot, tangle.....S. Granthi গ্রন্থি. Granthi = gáñthi = 'Gáñith' by transposition of the

vowel (i) under Part I, chap. IV, art 6, page 37. From 'gáññh' comes 'gñt' গীট by oral abbreviation. 'Gñt' again becomes 'gñth' গীঠ by adding 'u' (উ) to signify small knot under art 4 of this chapter, page 221. The verbal form in Sanskrit is 'Granthan' —Prakrit 'Ga'ñthan' গাঁথন or 'Giññhán' গিঁথান. 'Giññ' গীট again becomes 'Geñro' গেড়ে by pronouncing 'r' for 't' under Part I, Chap. IV, art. 3 page 32. Sans. 'granth' (গ্রন্থ) and English 'knot,' may be identical, as 'k' = 'g' under Part I, Chap. IV, page 30.

Gáñthan গাঁথন to knit together S. 'Granthan গ্রন্থন .
(See above).

Moran মোড়ন—to overlap, to fold..... S. 'mandan' মন্ডন ;
'd' = 'r' under P. I, Chap. IV, page 33.

A'srán আছড়ান—to throw down violently.....S. 'á' (আ) +
Art. 6. S(স) pro. 'stri' (স্ট্রি) + 'ta' (ত) = S. A'strina আতর্জি
nounced like which means 'fallen down'. The
chh (ছ). same 'á' (আ) + stri (স্ট্রি) + a (অ) =
B. Pra': 'ástára' or 'ására' আছার which means 'a
fall'; and the verbal form of 'ására' is 'ásrána' আছরান
to cause to fall, or throw down violently.

Dalan ডালন, 'dalan' দলন—to rub.....S. 'dalan' দলন.

'Sechan' সেচন, 'hechan' হেচন,—to bail out water' S.
'sechan' (সেচন).

Ghoñan (গোতন), 'gháñan' (গাটন), 'ghññan' গিঁটান—to mix,
to stir, to muddle.....S. ghuñ (ঘুট) + an = ghoñan.

Chhññan ছিটান—to sprinkle ; to scatter.....S. 'Sechan'
সেচন = Bengali 'chhññan' ছিটান, because the letter 's'

is generally pronounced in Bengali like 'chh' (ছ) and 'ch' (চ) like 't' (ট) (vide Part I, Chap. IV, page 31).

Chhechan ছেচন—to strike with the flat end of a stone or iron striker.....Onomatopoea. The act of grinding often produces the sound 'chhech' as in grinding ginger (see Chap. I, art. 17, page 208).

Thetlân থেতলান, to make thin.....It is a different pronunciation of the above word 'chhechan' ছেচন, because
 Art. 7. Addi- chh(ছ) being equal to 'th'(থ) and 'ch'(চ)
 tion of 't'(ত). being equal to 't'(ট) under Part I,
 Chap. IV, S. 1, page 31, 'chhech' =
 'thet'; and adding 't'(ত) under Part I, Chap. IV,
 art. 12, page 41,) and suffix 'an', we get the word
 'thetlân' থেতলান which means to reduce the thick-
 ness by striking with the flat end of a stone or iron
 striker. (See accuracy of onomatopoeic sounds in
 art 17, Chap. I, page 208.

Chaṭkân চটকান, **kachlân** কচলান—to knead. If boiled rice or wheat is pressed with hand, it becomes pasty and produces a sound like 'chaṭ' চটে in the act of kneading. By adding *swarth* 'k' (ক) and suffix 'an' to 'chaṭ', we get the word 'chaṭkân'. Sometimes the act of kneading also produces the sound 'pas, pas,' from which the English word 'paste' may be derived. (As for variation of onomatopoeic sounds, please see Chap. I, art 17, page 208). 'Chaṭkân' চটকান, by transposition of letters becomes 'kachtân' = 'kachlân' কচলান, for, t = r = l (vide Part I, Chap. IV, page 32.)

- Chhánan** (ছানন)—to knead or rub with the hand.....S.
 hasta + y + an = B. Prá : 'hasta'yan' হস্তাযন under art
 14 of last Chapter page 204. 'Hasta' = hassa,
 as bajra = 'bajja' under art. 15, page 43. Therefore
 'hasta'yan' becomes 'hassa'yan', and throwing away
 the first syllable becomes sáyan or sánan (সানন) as
 'bayan' (বয়ন) is pronounced 'bunan' (see page 239) by
 addition of 'n' under Part I, Ch. IV art 12, page 41.
 'Sa'nan' is wrongly spelled 'chhánan'. It literally
 means to use the hand as in kneading and rubbing.
- Gáran** (গারন)—to drive into the earth ; to infix.....
 S. root 'grí' (গৃ) which here means to pass through
 as in the S. words 'nigirna' (নিগীর্ন) and 'udgírna'
 (উদ্‌গীর্ন) which are derived from the same root
 'grí' (গৃ). Grí + an = Bengali 'giran', causative 'gáran'.
- Kopan** (কোপন)—to fix in the earth, to bury
 S. 'kupa' (কূপ)—a well or hole cut into the earth.
 'Kupa' + 'an' (অন) = B. Prakrit 'kopan' (কোপন).
 It means the act of putting into a hole. As
 for turning a noun to verb, (see Chap. I, art 14,
 page 204). The English word cave is another form
 of the Sanskrit 'kupa' (কূপ).
- Potan** (পোতন)—to fix in the earth (as a post) ; to bury.
 ...S. Prothan(প্রোথ), Prothan(প্রোথন) = Potan(পোতন).
- Maṭkán** মটকান - to cause the finger to make a sound
 like 'maṭ' মট.....S. moṭan মোটন. It is an onomato-
 poic word. When two internodes of a
 Art. 8. Addi- finger are folded with hard pressure it
 iion of 'k' (ক) produces the sound 'maṭ' মট and
 from that sound the S. word 'maṭan' মটন or 'moṭan'

मैटन is derived. In Prakrit we add swárthe 'k' (क) to 'maṭ' मट and make the word 'maṭkán' मटकान. It is just like the English word 'crack' which represents the sound made by the act of splitting.

Machkán मच्कान—to sprain.....The breaking of an object sometimes produces the sound 'mach' मच् from which comes the Prakrit word (mach + k + an =) 'machkán' मच्कान

Mochraá मोचरान—to twist.....The act of twisting sometimes produces the sound 'mach' to Art. 9. addi- which the letter 'r' (र) is added tion of 'r' (र) under Part I, chap IV, art. 12, page 41, to make the word mach + r + an = mochrán मोचरान. It radically means to make the sound 'mach' मच् (As for the variety of onomatopœic sound see chap I Art. 17, page 208.)

Tánan टानन—to draw.....S. root 'Tan' तन—to stretch. Tan तन = tán टान. It is onomatopœic. When a rope is stretched with force and struck, it makes the sound 'tan, tan' टन्टन, and from that sound the act of drawing a thing with force is called 'tánan' टानन, Greek *teinein*—to stretch (vide the English word 'tend—to stretch). The English word 'tone', and the Sanskrit 'tan' तन are derived from the same root.

Gutána (गुतान)—to knock with the end of a club..... onomatopœic.

Khochán खोचान—To prick.....onomatopœic. If the thicker end of a heavy stick be struck against

the earth it produces the sound 'gut, gut, গুতগুত from which the word 'gután' গুতান is derived. (As for the accuracy of onomatopœic sounds see chap 1, art. 17, page 208). So the act of pricking with the pointed end of a stick, produces the sound 'khuch khuch, খুচখুচ. Hence an act of that kind is called 'khochán' খোচান (see chap. 1, art. 17, page 208).

Latkána লটকান—to cause to hang.....It does not appear to be used in this form in Sanskrit literature. But it seems to be as old as the time when the ancestors of the European and Indian Aryans lived together, because we find an English word 'lout'—to bend. Its original A. S. form was 'lutan'—to stoop. Adding a 'swárthe' 'K' (ক) to 'lutan' লুটান we get the Beng. word 'lutkan' or 'latkan' লটকান্—to hang down, and the causative form of it is 'latkán' (লটকান্).

Tánán টানান—to stretch, to hang.....S. root 'tan' তন, Greek *teino*—to stretch.

Khátána (খাটান)—to fit to a 'khát' or bedstead. S. *khattá* (খট্টা)—bedstead. *Khattá + an* = Pra: *khattáyan* (খট্টায়ান) or *khátána* (খাটান).

Jhulán জুলান—to cause to hang...The S. word 'dolan' দোলন

Art 19. Addition of emphases or aspirate. ---to swing = Prakrit 'jhulan' (জুলন) as d = j under Part I, Chap. IV, page 33, and 'h' is added to express the idea of swinging with force because the letter 'h' inspires

force into other letters to which it may be added. Jhulan (ঝুলন) means to swing with force, and its causative jhulán জুলান means to cause to hang with force.

Thoan থোঅন—to place ; to keep..... S. sthāpan স্থাপন= ‘thāan’ or ‘thoan’ by dropping ‘s’ and ‘p’ by custom of the language (vide Part I, Chap. IV, art. 7, page 35), as ‘prāpan’ প্রাপন= páon পাওন, khādan খাদন= khāon খাওন, stamban’ শুধন= thāman থামন, etc.

Chhoan ছোঅন,—to touch.....S. ‘chhup’ ছুপ, S. chhupa ছুপ + an = B. ‘chhupan’ which is pronounced chhoan ছোঅন by dropping ‘p’ (প) as in the last word ‘thoan’ (থোঅন),

Rákhan রাক্ষন—to keep.....S. rakshan রক্ষণ.

Sáján সাজান—to arrange, to decorate S. Sajjá সজ্জা Sajjá + y + an = Pra : sajjáyan (vide art. 14 Chap. I, page 204 —to make arrangement. It is pronounced ‘sáján’ সাজান.

Sándhyán সাধ্যান—to introduce with force.....S. sandhi সন্ধি—the imperceptible narrow opening in the line of joining. ‘Sandhi’ + y + an = Prakrit, ‘sándhyáyan’ or ‘sándhyān’ সাধ্যান—to enter through a narrow opening. As for application of suffix ‘y’ (ঈ) in Prakrits, see Chap. I, art. 14, page 204. The causative of ‘sándhyān’ (সাধ্যান) is ‘sándhyán’ (সাধ্যান).

Dhākan ঢাকন—to coverS. Dhauk ঢৌক as ‘badanam dhaukate’ বদনং ঢৌকতে — covers the face. It might

also be derived from the S. stem 'gháñan' in the word 'udgháñan' উদঘাটন—to uncover. Udgháñan উদঘাটন by elision of 'ud' becomes 'gháñan' (ঘাটন), and 'gháñan' by opposite pronunciation, becomes 'dháñan'. The S. word 'dhauka' may be modified form of the Prakrit 'dháka' ঢাক.

Dhukán ঢুকান—to cause to enter.....S. Dhauk ঢোক—to go in. 'Dhukán' ঢুকান means to cause to go in; to introduce.

Gáñthan গাণন—to wreath.....S. Granthan গ্রন্থন.

Mápan মাপন—to weigh.....S. mápan মাপন.

Yokhan—(যোখন), yokhan (যোজন)—to measure.....S. root 'yuj' (যুক্ত)—to join. Yuj + an = yojan (যোজন) which is pronounced 'jokhan' in Bengali; as the letters *kh* and 'j' are of the nearest groups, In measuring a line the application of the pole to the line measured in called 'yogan' or 'yokhan'

Taula'na (তোলান)—to weigh.....S. Tul (তুল) + y + an = Pra: 'taula'yan' or 'taulana' (তোলান).

Tálan (টালন)—to level the earth.....S. chálan (চালন) under Ch. I, Art. 16, page 207, 'ch' is often pronounced 'ṭ' (ট) as the palatal often slips to the cerebral. So 'chálan' = 'tálan' (Part I. chap IV, page 31.) The meaning of the word 'chálan' is 'to move'. When a ground is uneven the process by which it is levelled is to remove earth from the heights to depths. The levelling is thus effected by moving the loose earth from place to place. It is therefore called 'chálan' or 'tálan' (টালন)

Stán (সোন)—sewing...S. 'sīwan' (সীবন). The English word sewing, A. S. *siwian*, H. German *siwan*, are all from the same source.

Phoṛan (ফোড়ন)—To prick...S. *sphoṭan* (ফোটন) $t = r$ under chap IV, page 32.

Cháchhan (চাছন), **cháchan** (চাচন), **chháchan** (ছাচন), —to make thinner by scraping...S. 'Takshan' (তক্ষণ) of which 't' changes to 'ch' under the rules of Part I, chap IV, page 33, and 'ksh' (ক্ষ) is pronounced 'chh' under Part I, chap. IV, page 37, therefore 'Takshan' = *chachchhan* (চাছন) or 'cháchhan'.

Chholan (ছোলন), **chhálán** (ছালন), **chhilan** (ছিলন)—to take off the skin...S. *Chhalli* (ছল্লী)—skin. S. *Chhalli + y + an = Pra'*:! 'chhallya'yan (ছল্লায়ন) = *chholan*, *chha'lan*, &c. which means 'to remove the skin from.' (Vide chap. I, art. 14, page 204.).

Chíran (চীরন)—to tear...S. *chir* (চীর)—rag. The sound made in tearing a cloth is 'chir (চীর). Hence comes the Sanskrit word 'chir' (চীর) signifying 'torn cloth.' But its current meaning 'to tear,' is not mentioned in the S. dictionary. It is defect of the dictionaries and not of the language. The English word 'tear' may be derived from the same root, 'ch' (চ) being pronounced 't' under P. I, chap. IV, page 31.

Phánan (ফারন)—to split.....When a piece of bamboo is split, it makes the sound of 'Phar Phar, or

'Phat Phat.' Hence are the words 'pháran', 'phátan', *phátá* (cleavage), etc. Probably the English word 'crack' is also onomatopœic, being a kind of representation of the sound which the splitting makes. The sound which the act of splitting makes may be different according to the different nature of the object which is split (see chap. I, art. 17, page 108.).

Garhan (गृह्ण) — to construct...S. gathan (গঠন), 'tha' (ঠ) = r̥h (ঢ়) under Part I, chap. IV page 32.

Joran (জোড়ন) — to join.....S. Jur (জুড়).

Bhangan (ভঙ্গন) — to break.....S. 'bhanjan' (ভঞ্জন) by changing 'j' to 'g' under Part I, Chap. IV, S. 1, page 30.

Churan (চূরণ) — to reduce to dust.....S. churnan (চূর্নন).
By oral abbreviation it becomes '*churan*' (চূরণ).

Baṭan (বটন) — to roll..... S. Bartan (বর্জন). By elision of 'r' 'bartan' = 'baṭan'.

Thábrán (থাবরান), 'tháprán' (থাপরান), thápar (থাপর), tháppar (থাপ্পর), thábá (থাব) — slap; to strike with the palm of the hand.....It is onomatopœic : striking with the palm of the hand sometimes produces the sound 'tháb' (থাব) and sometimes 'chat' (চট্) according to the nature of the stroke and the object struck (see Chap. I, art. 17, page 208.). From the sound 'tháb' (থাব) comes the word 'thábá' (থাব) — the palm. It assumes the verbal form in Prakrit by addition of S. suffixes thus — 'tháb' + 'y' + 'an' = 'thábáyan', orally pronounced 'thábán' (থাবান) which

means to seize by the palm of the hand (see the Prakrit use of the Sanskrit suffix 'y' (য) in Chap. I, art. 14, page 204.). Here the word 'thábána' radically means 'to make the sound 'tháb'; 'to make use of the palm.' Adding r (র) to 'tháb' under Part I, Ch. IV, P. 41, we get the word 'thábrán' (থাবরান)—to strike with the palm of the hand, and 'thábra' (থাবরা)—the stroke of the palm. This again by transposition of letters is also pronounced 'thábar' (থাবর) or 'tháppar' (থাপ্পর).

Charán (চরান), char (চর), chapat (চপট), chápār (চাপড়), chápṛán (চাপড়ান)—to strike with the palm.....The sound made by the stroke of the palm is represented sometimes by 'tháb' (থাব) and sometimes by 'chat' (চট) as shown in the last preceding word 'thábrán'. From 'chat' (চট) comes the word 'char' (চর) which means the stroke of the palm, ʈ (ট) being equal to r (র) under Part I, Chap. IV, page 32. 'Char' (চর) in its verbal form becomes 'charán' (চরান)—to strike with the palm. In Sanskrit the sound 'chat' (চট) is strengthened by addition of the letter 'p' to construct the word 'chapat' (চপট) from which the Sanskrit word 'chapeṭāghát' (stroke of the palm), is derived. From 'chapat' again come the Bengali words 'chápār' (চাপড়), 'chápṛán' (চাপড়ান), etc. (As for the use of such words in literature see Chap. I, art 17, page 208.).

Mukhi. (মুখি); mukhyán (মুখ্যান)—stroke of the fist.
...S mushṭi (মুঠি)—the fist. 'Mushṭi' is pronounced 'mukhi,' because sh (ষ) = kh (খ) under Part I, chap.

IV, page 35, and 't' drops under P. I, ch. IV, art. 11, page 40. 'Mukhi' assumes the verbal form under art 14 of chap I, page 204, thus, 'mukhi' + y + an = 'mukhyáyan' (মুখ্যায়ন) or 'mukhyán' (মুখ্যান) --to use the fist, i. e. to strike with the fist.

Kilán (কোলান) --to strike with the bottom of the fist.
...S. Kila + an = Pra. kilán.

Muñt (মুইটে), 'muñ' (মুটে), 'muñha' (মুঠো). Hindi 'muññhi' (मुँछी) --closed hand...S. 'mushñi' (মুষ্টি) 'Mushñi', under art. 15, page 43, is pronounced 'muññi' which by transposition of vowel i becomes 'muññi' in Bengali. The last 'ñ' of 'muññi' goes away as it could not be pronounced without a vowel on either side and thereby the word is turned to 'muñt' (মুইটে)

Añjul (অঞ্জল) --as much as the hand can contain...S. Anjali (অঞ্জলি). 'Anjali' is pronounced 'añjul' (অঞ্জল) by custom of the language, as 'karjal' = kájal, bantan (বটন) = bántana (বটন), etc.

Tip (টিপ), ñibi (টিবি) --a pressure of the tip of the finger. The word 'tip' (টিপ) is not used in this sense in the Sanskrit but it is so used in the spoken language, and its pre-Sanskrit Aryan origin may be observed from the English word 'tip' which is identical with the Bengali 'tip' (টিপ) though a little different in meaning.

Khábal (খাবল). kháblá (খাবলা) --open hand.....Under Part. I, chap. IV, page 36. 'St' (স্ত) --'th' --'kh', as 'sta'mba' (স্তম্ব) = 'tha'mba' (থাম্বা) = Art II, tha (থ) 'khám̐ba' (খাম্বা), 'stupa' (স্তূপ) = --kha (খ) 'thup' (থুপ) = 'khup' (খুপ) --heap.

So 'tháb' থাব (which means palm of the hand, vide derivation of 'thábrán' in page 233) = 'kháb' (খাব), and by addition of 'l' (ল) under part I, chap. IV, art. 12, page 41, the word becomes 'khábal' (খাবল) which means 'handful' or as much as the hand can contain.

Khámchi (খাম্চি)—The act of causing hurt with the nails by partial folding of the palm.... We have seen in P. 233, that 'tha'ba' means the palm. To hurt any one with the nails one has to fold the palm a little and thereby make the circumference of the palm or 'thábá' smaller. Therefore, in order to signify 'partly folded' or reduced 'thábá' the Bengali suffix '*chi*' (চি) from S. 'chit' (চিত) mentioned in Part I, chap. XI, art. 4, page 140 implying small, is added to it, making the word 'thábechi' which means smaller or partially folded 'thábá'. Now 'thá' in 'thábechi' = 'kha' as 'tha'mba' = 'khámbá' : stupa (স্তূপ) = thupa (তুপ) = khupa (খুপ) and 'b' (ব) = 'm' (ম) under Part I, chap. IV, page 26. So 'thábechi' is pronounced 'khámchi' (খাম্চি)

The S. word for 'hurting with the nails' is 'danta'ghat' (দন্তাঘাত) which may be effected in more than one way. It may be done with straight fingers. But such piercing would not amount to a *kha'mchi*. One may also strike with nails of two fingers only as in pinching, but that is not *kha'mchi*. When a man pierces all the nails into the body of another by partially folding his fingers and thereby reducing the circumference of the palm, that kind of

striking with the nails is called *kha'mchi* and the word is thus derived from the partial folding of the palm or 'thábá'. 'Khámchi' is noun and its verbal form is 'khámchána' (খামচান).

It may be asked why so much importance is given to an uncouth and unliterary rural word like this?

The answer is that though unliterary

Art. 11 (a). it is an essential word of the language, because the literary Sanskrit has no other word to convey the same meaning. The literary Sanskrit

krit has only one word 'nakhághát' (নখাঘাত) for all manners of hurting by the nails, but the B. Prakrit has three words for it, viz., (1) 'nakhághát' (নখাঘাত) for striking with the nails generally; (2) 'chintí' (চিটি) for striking with two nails; (3) 'khámchi' (খামচি) for striking with five nails together. Words, as often stated before, are created in the oral language according as their necessity arises in practical life, and, as many of them as become necessary for writing books, are given a refined or Sanskrit form and adopted in the literary language. Hence all words of the oral language are never used in literature either in Sanskrit or any language, but they remain in the oral language, and dictionaries are bound to incorporate them as Prakrit.

Kháppátan (খাপ-পাতন)—to lie in wait as a tiger....A tiger when he lies in wait to attack his prey, sita

with the palm or 'tha'ba'' of his hands laid flat on the ground. This laying of the 'Thábá' (palm) flat on the ground has given name to the act of lying in wait. 'Tháb'='kháb' as 'th'='kh' under art 11, P. 235. 'Kháb' or 'kháp' means palm and 'pátan' means to lay down, so 'kháp-pátan' literally means to lay the palm flat on the ground, which is the posture in which the tiger lies in wait. Hence it means to lie in wait.

Chimṭi (चिम्टि); Chimṭán (चिमटान) — to pinch..... This word is not onomatopoeic, as the act of pinching

does not produce any sound. We have seen several words of which the initial letter is 'ch' (च) and the next consonant is of the labial group, and all of them convey the common idea of pressure. They are *cha'p* (pressure); 'cheṭṭa' (flattened by pressure); 'chipa' (made narrow by pressure); *chipra* (to make narrow by pressure, to squeeze); *cha'ba'n* (to masticate by pressing between the teeth); *cha'pa'n* (to put a weight upon a thing causing pressure); *chuma'* (to press with the lips, to kiss); 'chimṭa' (tongs which catch by pressure); 'chimṭi' (pinch which causes pain by pressure between two nails); 'chipiṭa' (rice flattened by pressure); *cha'p* (bow which is bent by pressure.) Of these words we find—*chuma'* in the shape of 'chumban' and *cha'ba'n* in the shape of 'charban,' 'cheṭṭa' in the shape of 'chipiṭa', *cha'p* in the sense of bow and 'chipiṭa', used in Sanskrit literature, and therefore

infer that the other words were framed from them by association of ideas.

- Ghushá (ঘুশা), ghushi (ঘুশী)—to strike with the fist ; the stroke of the fist.....S. 'Angushṭha' (অঙ্গুষ্ঠ)—thumb, The stroke of 'angushṭha' may be called angushṭhi (অঙ্গুষ্ঠি), By custom of the language the mixed consonants are simplified in speaking by dropping one of the letters which form the compound and doubling the other by way of compensation (vide Part I, Chap. IV, art. 15, page 43). By that custom 'angushṭhi' may be pronounced 'angushshi' (অঙ্গুষ্ষি) which by dropping the first syllable 'an'(অঁ) by the law of *aphæresis*, (page 39) may be pronounced 'gushshi' or 'ghushi' (ঘুশী) or 'ghushá' (ঘুশা) which in its verbal form becomes 'ghushána' (ঘুশান).
- Garan (গড়ন)—to make, to build, to construct..... S. Gaṭhan (গঠন), 'ṭ' = 'r' under Part I, Chap. IV, page 32.

- Bánán (বানান)—to make : to build ; to construct.....S. barnan (বর্নন). The S. words 'barnan' : rachan (রচন), nirmán (নির্মাণ) are synonymous. They all mean 'to construct'; for instance, we find in Bengali books '*Apurba murti rachaná karilen*'. When a boy is asked to spell a word he joins the letters which are necessary to construct it. This in Bengali is called bánán (বানান), i. e. to construct the word. 'Bánán' is soft or oral pronunciation of S. 'barnan' = 'bannan' = 'bánán' under Part I, Chap. IV, art. 15, page 43.

Bichhán (बिहान) — to spread.....S. bistáran (बिस्तार) = bichhán, because 't' = 'ch' under Part I, Chap. IV, page 33, and that makes the word bischáran; then by dropping 'r' it becomes 'bischán' or 'bichhán' (बिहान).

Baṭan (বটন) — to fold; to roll.....S. Bartan (বর্তন). By dropping 'r' it is pronounced 'baṭan', just as 'kartan' = káṭan (কটন).

Bunan (বুনন) — to weave, S. root 'be' (बे) — 'to weave'. 'Be + an' = 'bayan' (बयन) which was the ancient Prakrit form. But in literature it was felt too weak, and all Aryan languages strengthened it by substituting a regular consonant in place of the half consonant 'y'. The Sanskrit made it *bapan* (बपन), A. S. Wefan (b = w). Ice. Wefa, Ger Weben, the Eng. weave, Beng. 'wunan' or 'bunan' (বুনন). It is to be observed that the letter *b* in the S. word 'bapan', being half consonant the proper pronunciation of 'bapan' is *wapan*. So, S. *wapan* and A. S. *wefan* etc. are identical. The Bengali has added 'n' instead of 'p' according to the general rule mentioned in Part I, Chap. IV, art 12, page 41.

Bunan (বুনন) — to sow Sanskrit 'bapan' — to sow, which is derived from the root *bap*. Hence the words *bapan* from *be* and *bapan* from root *bap* are treated as one and the same word and both now signify 'to weave' as well as 'to sow'. The same is the case with the Bengali Prakrit 'bunan' (বুনন) which means 'to weave' as well as 'to sow.'

Kučhán (কুঁচান), kochá (কোচা)—to fold narrowly ; the narrowly folded part of the cloth worn S. kunchan (কুঞ্চন).

Chashan (চাশা), chášh (চাষ)—to plough ; ploughing..... S. Karshan (কর্শা). 'K' (ক) = 'ch' (চ) under the rules of Part I, Chap. IV, page 29.

Mayán (ময়ান), maiśan (মৈয়ান)—to apply the 'mai' (মই) or 'mardani' (মর্দানী), Eng. ladder, to break the clods of earth thrown up by ploughing.....S.Mardan(মর্দান) = mayán—to break clods by 'mardani' (মর্দানী).

Mar (মড়)— rubbing..... S. marda (মর্দ), d = r, under Part I, Chap. IV, S. 1, page 33.

Bichan (বিচন) — to scatter..... S. Bich (বিচ) — to separate.

Dalan (ডালন)—to rub.....S. dalan (দালন).

Lapan (লড়ন), lāran (লাড়ন), napan (নড়ন), narán (নড়ান), —to move, to cause to move.....S. Lad (লড)—to move. 'D' = 'r' under Part I, Ch. IV, S. 1, page 33.

Charán (চরান)—to cause to move.....S. Cháran (চারান)—to move.

Jhárán (জারান)—to sift ; to winnow ; to blow off ; to clear ; to throw out.....Onomatopœa. The act of sifting by a sieve sometimes produces the sound of 'jhar-jhar' (জ্বাঝি). Hence a sieve is called jhájari (জাঝরি) and the act of sifting is called 'jhárán' (জারান). (See Ch. I, art 17 of this Part, page 208). Hence 'jhárán' means 'to clear.'

Khoṭan (খোটন)—to pick onomatopoeic. Picking sometimes produces the sound 'khuṭ khuṭ' (খুট খুট). Hence the origin of the word 'khoṭan' (খোটন) may be traced to that sound (see Chap. I, art 17, page 208).

Ka'ṛhan (কাড়ন), **ka'ran** (কাড়ন)—to snatch S. **Karshan** (কর্ষণ). S = h under Part I, Ch. IV, page 36. So **karshan** (কর্ষণ) = 'karhan' (কর্হন) or 'ka'ṛhan' (কাড়ন).

Ha'nan (হানন)—to hit; to inflict; to injure; to kill. S. root **Han** (হন্).

Chhoran (ছোড়ন), **chhoṭan** (ছোটন), **chhuṭa'n** (ছুটান)—to shoot out, to go out or set out in speed S. **Chhuṭ** (ছুট)—to separate. It is onomatopoeic. When the arrow flies from the bow, it produces the sound 'chhuṭ' (ছুট); and that seems to be the origin of the Sanskrit root 'chhuṭ' (ছুট) and the English word 'shoot'. From that come the words "chhoran", "chhuṭān", "chhoṭan". The old Prakrit **chhudh** (ছুড়) meaning 'to throw out', is also from the same root.

Bichara'u (বিচারু)—to search : S. 'bi + char + an' = **bicharan**—to go about; just as in English, the word search is derived from L. *cercare*—to go about. **Bicharan** is ordinarily pronounced *bichara'n* in speaking.

One might also be inclined to identify this word with the Sanskrit word 'bichayan' (বিচয়ন). But 'bichayan' is evidently a modified form of **bicharan**.

Chulka'n (चुलकान), chulkáni (चुलकानी)— to scratch.....

The word *chula* (चुल) in Prakrit is a modification of the Sanskrit 'chura' (चुड़ा), (r=l under Part I, Chap. IV, page 35) and signifies the hair. If a hair (chul) is moved gently over any part of the body, specially the face, it produces a kind of sensation which is called 'chulchula'n' (चुलचुलान) or chulka'n' (चुलकान) by adding the 'swarthe' (k). The act of scratching the body to remove that sensation is also called 'chulka'n' (चुलकान). Smaller eruptions which cause the *chulchul* sensation are called 'chulka'ni' (चुलकानी).

Khánjān (खाँजान)—to scratchS, Kanduyan (कण्डूयन)
= kañjuyan, for d=j as 'bandar' = 'bañja'r' (बाँजार).

By the emphatic pronunciation of
Art 13. Words in Prakrit form 'k' it becomes 'kha'ñjuya'n' or 'kháu-
used in Sans- ja'n' (खाँजान). It might be more easily
krit.

derived from the Sanskrit word
'kharjju' (खर्जू)—to scratch. But it seems 'kharjju'
(खर्जू) itself is Prakrit form of 'kandu' (कण्डू),
though it is used in Sanskrit. Many instances of
such use of Prakrit words in Sanskrit may be cited.
For instance the word 'svarna'—gold, is evidently a
Prakrit or simpler form of 'suvarna'. But both of
them are used in Sanskrit.

CHAPTER III.

Trunk, foot, whole body and mind.

(In Sans. 'e' = ay, as in 'play'; 'a' = o, as in 'pot', never as in 'bat'; a' = a, as in 'art'; u = u in full, never as in 'but'; g = g in gamble, never as 'j'.)

WORDS RELATING TO THE 'TRUNK'

Dhar (धर)—The main body, the trunk.....S. Dhara (धरा). This word radically means that which holds, and practically the main part of the body which holds all other limbs.

Buka (बुक)—the breastS. Baksha (बक्ष). This S. word is used in another form 'bukka' (बुक्क) in Sanskrit itself; just as 'Kaksha' (कक्क) is pronounced 'Kukshi' (कुक्षि) or 'Kok' (कोक) where it means 'side'. It is evidently because the pronunciation of 'u' (उ) is easier than that of 'a' which requires wider opening of the mouth and 'sh' (श) = 'kha' (ख) under Chap, IV, page 35, 'Bukka', in dropping the last 'a' (अ) under Ch. IV, art 9, page 39, also throws away the last 'k' (क) which cannot be pronounced without a vowel on any side of it. Hence the word becomes 'buk' (बुक्).

Peṭa (पेट)—Belly..... S. peṭaka (पेटक) —basket. The letter 'k' (क) in 'peṭaka' is evidently Sanskrit addition

and the real word seems to be 'peṭa' (পেট) as used in the spoken languages, or Prakrits. 'Peṭaka', means that which contains. The belly contains all the principal organs of the body, and therefore it is called *Peta* (পেট) - the container. One might consider this explanation as too far fetched, but as 'peṭaka' (পেটক) in Sanskrit means a box or basket, so the A. Saxon root of the English word 'belly' means a 'bag'. Thus the method of expressing the idea was the same in India and Europe, both calling the belly the 'container'.

Dudha (দুধ) — milk: male and female breast S. Dugdha (दुग्ध). In Sanskrit 'dugdha' means 'milk' only. In Prakrit it means milk, as well as the breast. The container for the contained.

Nāri (নারী) — The tubular organ of the body, the pulse. S. Nāri (নারী).

A'nt (আঁত) — intestines... S. Antra (অন্ত্র). (See the rules of breaking the mixed consonants in Part I, Ch. IV, art 14, page 42).

S'irā (শিরা) — Pulse..... S. S'irā (শিরা).

Nābhi (নভি), nāi (নাই) — navel..... S. Nābhi (নভি). Sanskrit 'nābhi' (নভি) and Eng. 'navel' are from the same root.

Piṭha (পীঠ) — back..... S. Prishṭha (প্রষ্ঠ).

Merudanda (মেরুদণ্ড), mirdanda (মির্দণ্ড), miḍḍanda (মিড্ডণ্ড) — backbone..... S. merudanda (মেরুদণ্ড).

Pánjar (পাঁজর)—ribs S. Panjar (পঞ্জর), under P. I, Chap. IV, art 14, page 42, becomes pa'ñjar.

Pás' (পাঁশ), párs'wa (পার্শ্ব)—the side...S. párs'wa (পার্শ্ব), by dropping the last 'a' under Part I, Chap. IV, art 15, page 43, becomes 'pas'' (পাঁশ).

Kákh (কাখ)—side.....S. kaksha (কক্শ) = ka'kh by custom of the language as 'paksha = 'pákh', bajra = báj, (vide Part I, Chap. IV, art 15, page 43).

Kol (কোল)—the lap; the front side...S. kror (ক্রোর). As 'r'(র) = 'l' (ল), under Part I, Chap. IV, p. 35, 'Kror' (ক্রোর) = klol or kol (কোল). The culturable land lying just by the side of a homestead is called *kola'* (কোলা). The new leaves of trees still partially folded are called 'kolpátá' (কোলপাতা). Kola'koli (কোলাকোলী) means embracing.

Májá (মাঁজা)—waist.....S. madhya (মধ্য) — middle. The middle part of the main body is called 'madhya' = majhya' (dh=jh under Part I, Ch. IV, page 34). 'Majhya' = ma'jha' (মাঁজা) or ma'ja' (মাজা) under Part I, Chap. IV, art 15, page 43.

Ka'khal (কাখাল)—side... S. kaksha (কক্শ). The Bengali form of 'kaksha' is *ka'kha* (কাখ) under art 15, page 43, but in subarbs it is sometimes pronounced as ka'ka'l by adding 'l' (ল) under Chap. IV, art 12, page 41. There is a village in Sylhet which is called 'ka'kha'l chheo' from 'kakhal'—side, and 'chheo' (Sanskrit 'chheda')—a piece; 'ka'khal chheo' means 'a side piece' (of land); an out skirt.

Páchhá (পাছা)—The back side of the waist, buttock.....

S. Paschát (পশ্চাত)—back side. Literally it would signify the whole of the back side of the body, but as there is a separate word 'pristha' (পৃষ্ঠ) to signify 'back', 'páchha' (পাছা) is used to denote the lower part of the back under the waist.

Krimi (ক্রিমি), kirmi (কির্মি) — intestinal wormS. krimi (ক্রিমি).

Pitta (পিত্ত), pitti (পিতি)—secretion of the liver.....S. Pitta (পিত্ত).

Báyu (বায়ু)—windS. Báyu (বায়ু).

Pák (পাক)—digestionS. Pák (পাক).

Apák (অপাক)—Indigestion.....S. Apák (অপাক).

Kuñchki (কুঁচকী), kuchki (কুচকী)—the groin, S. kuncha (কুচ)—to fold. Adding swarthe 'k' (ক) to 'kuncha' under Chap. I, art 15 page 205, we get the word *kunchka*, feminine gender, 'kuñchki' (কুঁচকী). It means that part of the body which remains folded.

WORDS RELATING TO THE FOOT.

Pa'ó ' পাও), pa (পা)--foot.....S. Pa'da (পাদ) = pa'a (পাঅ)

Art 1. 'a' (অ)
after a vowel is
pronounced 'o'
(ও).

= pa'ó (পাও); because 'a' (অ) coming after a vowel is pronounced like 'o' (ও), as S. 'dátra' (দাত্র), by dropping the mixed consonant (tr) = 'dāa' দাঅ = da'ó

দাও. S. 'dada' (দাদ) by dropping the last 'd' = 'daa' দঅ = da'ó or deo দেও, S. 'labha' (লভ) by dropping 'bh' = 'laa' লঅ = lao (লও), etc.

Uru (উরু)—thigh.....S. Uru (উরু).

Khoṛa' (খোড়া), khoṛá (খোড়া)—lame.....S. khanja (খন্ড)
= khonda ('j' = 'd' under Part I, Ch. IV page
23) = khoṛá, khoṛ or 'khor' (খোড়) as 'd' = r (page
32). It is used in this last form in Sanskrit also.

lengra' (লেঙড়া), nengra (লেঙড়া)—lame.....S. Langa
(লঙ্গ)—lame. Adding r (র) under Part I, Ch. IV,
art 12 page 41, we get 'laugra' or 'leṅgrá'.

Theng (তেঙ্গ), theṅ (তেং)—leg S. Stheya+anga =
stheya'nga (স্বেয়ঙ্গ) = ṭheng (তেঙ্গ). It means that
part of the body on which it rests, i. e. the leg.
This word is accepted in Sanskrit itself in its
modified form 'tanga' (টঙ্গ).

Leng (লেঙ্গ), neng (নেঙ্গ)—emaciated leg.....S. lang (লঙ্গ)
—emaciated leg.

A'ṭhu (আঁঠু), Haṭhu (হাঁঠু)—the leg.....S. Ashṭhiwan
(অষ্টীবান) = 'aṭṭhiwan' which by elision of 'i' and 'u'
= a'ṭṭhwa or a'ṭhu (আঁঠু).

The Sanskrit word 'Ashṭhiban' is made of 'ashṭhi
(অষ্টী) + ba'n (বান) which means the hard or bony
part of a thing, as the seeds of fruits. It seems
that 'Aṣṭhi (অষ্টী) is another Sanskrit form of 'asthi'
(অস্থি)—bone. Hence leg which is more bony than
other parts of the foot is called 'ashṭhiban' (অষ্টীবান)
in Sanskrit.

Na'la' (নালা)—leg.....S. Nala (নল)—reed. Na'la' (নালা)
literally means the reed like part of the foot i. e
leg. It is always preceded by 'páer'.

Páer pa'ta' (পারের পাতা)—the leaf of the foot.....S. **Pada-patra** (পদপত্র)—the flat leaf like part of the foot.

Pa'ra' (পাড়া)—step, foot-stamp, foot-print,.....S. **Pa'da** (পাদ). 'D'(দ)=r (ড়) under Part I, Ch. IV, S. 1, p. 33, and the last 'a' (অ) of a word is pronounced 'á' (আ) under Part I, Ch. IV, art 10 page 40. So 'pa da' (পাদ) = párá (পাড়া).

Pa'ra'n (পাড়াণ)—to tread upon.....It is the verbal form of the word 'párá' (পাড়া).

Gor (গোড়), **gora'li** (গোড়ালী), **gulli** (গুলি)—the heel; the hind part of the leaf of the foot.....S. 'gulpha' (গুলফ). Under chap. IV, art 15, page 43, 'gulpha' becomes 'gulla'feminine gender 'gulli'. Then changing the first 'l' to 'r' under page 35 'gulli becomes 'gurli' or 'gorali' (গোড়ালী) and 'gorali' (গোড়ালী) is shortly pronounced 'gor' (গোড়).

Ushtha (উষ্ঠা), 'Usat' (উহট), 'Uchat' (উচাট) . An unobserved protrusion on the ground.....S. 'ut' (উৎ) + 'sthá' (স্থ). Men often stumble or hurt their foot by striking against such protrusions or other objects which may lie unobserved on the ground.

La'thi (লাথি), **Láth** (লাথ), **Látthi** (লাথি)—kick.....S. 'Rath' (রথ)—foot. R=1, so 'rath'='láth' (লাথ), and 'Láthi' signifies the stroke of the foot.

Háñan (হাটন)—to walkS, **Añan** (অটন)—to move. This word spoken with emphasis becomes 'háñan' (হাটন) by addition of aspirate under art. 3, chap. II page 218.

Haṭan (হটন)—to fall back, to be vanquished.....S.

Aṭan (অটন)—to move. 'Aṭan' (অটন) is aspirated by adding 'h' as the last word 'ha'tan'. When two men try strength by pushing each other, the stronger remains unmoved while his opponent falls backward. Hence 'hatan' (হটন) which radically means 'to move' is used to signify 'to move backward or to be vanquished'. The causative of 'haṭan' (হটন) is 'haṭān' (হটান).

Chalan (চলন)—to move.....S. **chalan** (চলন).

Bera'n (বেড়ান)—to walk about.....S. **Beshṭan** (বেষ্টন)—to go round, Beshṭan = beṭṭan = beṛān (বেড়ান), as ṭ=ṛ. (Part I, Chap. IV page 32).

Daur (দৌড়)—to run.....S. root 'dru' (द्रु). 'Dru + ta' (द्रु + त) = 'druta' (द्रुत)—quick. Druta (द्रुत) is pronounced 'daura' (দৌড়) in Prakrit as 't' = 'ṛ' under Part I, Chap. IV. S. 1 page 32.

'Druta' means quick, but 'daura' (দৌড়) means 'to go fast', just as in English the word 'quick' when turned to verb becomes 'quicken' and means 'to move with activity', the word 'haste', when turned to verb becomes 'hasten' and means 'to go fast', the Sanskrit word 'druta' turned to verb becomes 'daura' (দৌড়) in Prakrit and means 'to go fast' or 'to run'.

Laur (লৌড়), 'lar' (লড়)—to run.....The last word 'daur' is also pronounced 'laur' (লৌর) or 'lar' (লর) as under Part I, Chap. IV, 'd' = 'l'. (vide page 33.)

Láph (লাক), **Láphán** (লাকান)—to leap.....S. *lampha* (লক্ষ). 'Lámpha' = *Laph* (লাক) by dropping the the last 'a', as 'galla' (গল) becomes 'gal' (গাল), vide Chap. I, arts 9, 10, page 20. B. 'la'ph'—Eng. 'leap.'

Phál (ফাল)—jump.....S. 'utphálan' (উৎফালন) - to jump 'Ut' (উৎ) is dropped in speaking. (Art 7, page 38).

Jhánp (জাঁপ)—to jump.....S. *Jhampa* (জম্প)—to jump. (m = ñ, page 34). The Eng. word 'jump' is identical with the S. 'jhampa' (জম্প).

Náchan নাচন—to dance.....S. *Nartan* (নর্তন). *T' = ch* under Part I, Chap. IV, as 'mithya' মিথ্যা = *michha* মিছা .

Ghoran ঘোরন—to go round... ..S. 'ghurnan' ঘূর্ণন. It drops the first 'n' in Prakrit.

Phiran ফিরন—to return.....S. *Prati* প্রতি - return. 'Prati প্রতি = *pirti* পির্তি. By aspiration under art. 3, Chap. II page 218, 'pirti' (পির্তি = 'phirti' ফির্তি, and from that come the Bengali root 'phir' ফির and the words 'phirat' ফিরত or 'pherat' ফেরত—return, 'phiran' ফিরন — to return, and 'phirán' ফিরান—to send back.

Dáñrán দাঁড়ান—to stand.....S. *danda* দণ্ড -staff. 'Danda' দণ্ড + 'y' (য়) = 'dandáya' দণ্ডায় (vide Part II, Chap. I, art. 14, page 204). It means to be like a staff i.e. to stand : as in S. *danda'yama'n* (দণ্ডায়মান). 'Dandáya' : 'an' অন - 'dandáyan = B. Prakrit 'dáñrán' দাঁড়ান a- 'd' = 'r' under Part I, Chapter IV page 32.

Khára খার, **thia** থির. Hindi 'phára' ঠার — to stand
 S. root 'sthá' স্থা. 'Sthá' স্থা is pronounced
 'thá' ঠা in the Hindi. and 'khá' খা in
 Art. 2. Stha Bengali as *e' stha'n* (এথান) = *e' kha'n*
 (খা) or 'Sta' (এথান), 'stamba' = kha'mba' (খাম্বা), and
 (স্তম্ভ) = kha (খ). adding 'r' (র) under Part I, Chap.
 IV, S.IV, page 41 we get the Sanskrit word 'sthira'
 (স্থির); Latin 'stare', Hindi 'tha'ra' (ঠার), Bengali
 'kha'ra' (খার) — to stand.....S. 'sthira' (স্থির) =
 'thia' (থির) in Chittagong.

Káik (কাইক) — step.....This word may not be identified
 with Sanskrit. But we find its affinity with the
 English word 'kick' the M. E. form of which was
 'kiken' (kaiken). 'Kaiken' and 'ka'ik' are quite
 identifiable, though their meanings have under gone
 slight change on account of the distance of time
 and place which they have passed, from their
 common original habitation in central Asia: In M.E.
 'kiken' (kaiken) means to stretch the foot forward
 in violence, while in Bengali it means a forward
 stretch of the foot to advance. Thus this word is
 found to be pre-Sanskrit Prakrit.

WORDS RELATING TO THE WHOLE BODY.

Loṭan (লোটন), —to throw the whole body on the ground
S. Luṭhan (লুঠন).

Noṭan (নোতন) —to stoop.....S. Naman (নমন). 'M' (ম)
 = ñ (ঞ) under Part I, Ch. IV, page 34. So 'namaa'
 = 'nañan' or 'noñan' (নোতন).

Paṛan (পড়ন)—to fall.....S. Patan (পতন). (T = ṛ) under Part I, Chap. 1V, page 32.

Kāñpan (কাঁপন)—to tremble.....S. kampaṇ (কম্পন).

Uṭhan (উঠন), oṭhan—to rise.....S. 'ut' (উৎ) + 'stha' (স্থা)
+ an (অন) = 'uttha'n' (উত্থান) = Prakrit 'uṭhan (উঠন).

Náman (নামন)—to come down.....S. Naman (নমন).

Basan (বসন)—to sit..... S. root 'Bas' (বস্)— to stop
(স্থিতি). 'Bas' (বস্) + an (অন) = B. basan (বসন).

Dolan (দোলন)—to hang.....S. dolan (দোলন).

Jholan (ঝোলন), ḍholan (ঢোলন), (see art. 10, page 229).

Naran (নড়ন)— to move.....S. lada (লড)— to tremble.
L = ṛ = n (see page 35).

Laṛan (লড়ন)—to move.....S. Laḍa (লড)—to tremble.

WORDS RELATING TO THE MIND.

(a = o in pot, never as in 'bat' or 'bate'; a' = a in art ;
e = ay in play ; o = w in wonder, never as in pot ;
u = oo, never as in 'but'.)

Mana (মন)— mind S. 'manas' (মনস্). Sanskrit
'manas', Prakrit 'mana', English 'mind', all seem to
be from the same root, because they are same in
meaning and similar in sound.

Buddhi (বুদ্ধি)—intelligence.....S. Buddhi (বুদ্ধি).

Bujh (বুঝ)—to understand.....S. Budh (বুধ), 'dh' =
'jh', under Part I, Chap. IV, page 34, as 'madhya' =
'májh'.

Bibechana' (বিবেচনা) — considerationS. Bibechana (বিবেচনা).

Bha'baná (ভাবনা)—thinking.....S. Bha'bana' (ভাবনা).

Chinta' (চিন্তা)—thinking.....S. Chinta' (চিন্তা).

Mímáñsa' (মীমাংসা)—decision.....S. mímáñsa' (মীমাংসা).

Sandeha (সন্দেহ)—doubt.....S. Sandeha (সন্দেহ).

Sukha (সুখ)—happiness.....S. Sukha (সুখ)-

Duḥkha (দুঃখ)—Misery.....S. Duḥkha (দুঃখ).

Bhoga (ভোগ)—suffer, or enjoy.....S. Bhoga (ভোগ).

Santosh (সন্তোষ)—satisfaction.....S. Santosh (সন্তোষ), It may be identical with Latin '*satis*' in the English word satisfaction. Sañ (সৎ) + tus (তুষ) = S. santosh, Latin '*satis*'

A'hláda (আহ্লাদ) — Pleasure..... S. A'hla'da (আহ্লাদ) S. root Hla'd (হ্লাদ) is identical with 'hilar' in the Eng. word 'Hilarious', because 'd' = 'r' under Part I, Chap. IV, S. 1 page 32 and therefore 'hla'd' = 'hla'r' or 'hilar'.

Bitrishna' (বিতৃষ্ণা), 'bitishṭa' (বিতিষ্ঠা)—disgust, satiationS. Bitrishna' (বিতৃষ্ণা).

S'oka (শোক)—Sorrow.....S. S'oka (শোক).

A'ha'tasmi (আহাতস্মি) — Expression of sorrow.....Sans. Háhatosmi (হাহতেস্মি) —G! I die. This word is more used by women, because men, proud of their knowledge of the Persian language, use for it the Persian word '*a'psosh*' (আপসোষ). It is women only who have preserved our language up to now.

A'kshep (অক্ষেপ)—sorrow.....S. A'kshep (অক্ষেপ).

A'rādhanā' (আরাধনা) — prayer S. A radhanam
(আরাধনম্).

Pra'rthana' (প্রার্থনা)—prayer.....S. 'pra'rthana' (প্রার্থনা).

Bhaya (ভয়)—fear.....S. Bhayam (ভয়ম).

Tra's (ত্রাস), tara's (তরাস)—apprehension of danger.....
S. Tra's (ত্রাস).

Dar (দর)—fear.....S. Dar (দর).

Swabhāb (স্বভাব), sabhāb (সভাব) — nature S. swa-
bha'ba (স্বভাব).

Hiṁsā (হিংসা)—Envy.....S. Hiṁsa' (হিংসা).

Ra'g (রাগ)—anger.....S. Ra'ga (রাগ).

Krodha (ক্রোধ), kordda (কোর্দি), korad (কোরদ) S.
krodha (ক্রোধ).

Pranaya (প্রণয়), Pennaya (পেণ্নয়)—love.....S. Pranaya
(প্রনয়).

Bhālabāśā ভালবাসা — good feeling Bhadra bāsanā
ভদ্র বাসনা . It consists of two words *Bhadra* which
means 'good' and *ba'sana'* which means 'feeling' or
'desire'. In the word 'Bhadra', the letters 'd' and 'r'
both turn to 'l' (ল) under the rules of Part I, Ch. IV,
pages 33, 35 ; therefore Bhadra = bhalla = bhāla,
just as 'ganda' = *galla* = *ga'l* (গল) Chap. I, page 201.
Bāsanā' (বাসনা) = ba'sna' = ba'sa' . Thus bhadra-
bāsanā = bhālabāśā (ভালবাসা) and means good feeling.

Lajja' (লজ্জা)—shame.....S. Lajja (লজ্জা).

Saṅkuch (সঙ্কুচ)—shame S. sankocha (সঙ্কোচ)—con-
traction through shame.

Sáhas (সাহস)—courage.....S. sáhas (সাহস),

Bhul(ভুল)—forgetfulness, to forget...S. 'Bihbal' (বিহ্বল).
It drops the prefix 'bi' by the law of *aphæresis* under art 8, page 39, and retains 'hbal' which is pronounced 'bhul' in all the Aryan spoken languages of India. It is used in Sanskrit in the words 'bihbal' (বিহ্বল), 'bholá' (ভোলা), 'bholánath' (ভোলানাথ).

Chuk (চুক)—mistake When a man discovers his error he involuntarily utters a sound like 'chu' (চু) as an expression of sorrow. It is an impulsive expression under Part I, Chap. I, page 3. This sound is strengthened by the addition of 'swa'rthe' 'k' to make the word 'chuk' (চুক) which means 'a mistake' or 'to mistake'.

Dhishna' (ধিষণী)—consciousness.....S. Dhishana' (ধিষণী)

A'bdar (আবদার)—undue desire..... S. 'aba' অব + dri দৃ =
Pra. 'a'bda'r' (আবদার)—childish demand, undue fondness.

A'khati (অখতি), 'a'khat' (অখতি), 'a'khuti' (অখুটি)... S. 'akhatti' (অখতি). It means undue demand. But it seems that the S. word 'akhatti' (অখতি) itself is : Prakrit form of the other S. word 'akshánti' (অক্ষান্তি) which means the state of 'a child who cannot be easily stopped from doing as he wishes' 'Aksha'nti' অক্ষান্তি = ákhatti অখতি by elision of 'a' and pronouncing 'f' (ট) for 't' (ত).

CHAPTER IV.

Earth, Water, Fire, Air, Sky and Vegetables.

* Sans. 'e' = ay as in play ; 'a' = o, as in pot ; 'á' = a,
as in 'art' ; o = w in wonder and win ; u = oo,
as in tool ; ñ = n in monsieur ; ṭ = t
(cerebral) ; t̤ = t (dental).

WORDS RELATING TO OR MADE OF EARTH.

Mátí (মাটি)—Earth S. Mríttiká (মৃত্তিকা). In this
word 'ká' is a Sanskrit addition, and the real word
is 'mríttí' (মৃত্তি) which is equivalent to Hindi
'mettí' (मेट्टी), Bengali 'mátí' (মাটি).

Káñdá (কাঁদা) — mud S. kardam (কর্দম). In this
word 'm' is represented by 'ñ' (ঞ) under Part I,
Chap. IV, page 34.

Gulí (গুলী)—bullet..... S. Gur (গুড়)—ball, = gul (গুল)
as (r=l) under Part I, Chap. IV, page 35. The last
vowel 'i' (ঈ) in 'gulí' (গুলী) implies small (vide
Part II, Ch. II, art. 4, page 221. Therefore 'gul' + 'i'
= 'gulí' (গুলী) and means a small ball.

Dalá (দলা)—a lump.....S. Dal (দল)—a piece.

Delá (ডেলা)—clod.....S. Dali (দলি) of which 'i' denotes
small under art. 4, page 221.

Dhil (ডিল)—a clod of earth.....S. Dali (দালি).

Dhulá (ধুলা)—dust.....S. Dhulá (ধুলা).

Páthar (পাথর)—stone.....S. Prastar (প্রস্তর).

S'án (শান)—a kind of very hard stone.....S. S'ána (শানা).

Páhár (পাহাড়)—mountain.....S. Prastar (প্রস্তর). = páthar = 'páhár'. The mountain being made of stones is called páhár (পাহার).

Parbat (পর্বত)—mountain.....S. Parbat (পর্বত).

Path (পথ) — path.....S. Patha (পথ). This word is exactly identical with the English word 'path'.

Bát (বাট)—way.....S. Bartma (বরমা). Bartma = bartwa = batta = bát, as galla = gál in Part II, Ch. I, page 201, para 2.

Ghát (গাট)—descending steps from bank to water of a river or tank.....S. Ghaṭṭa (গট্ট). 'Ghaṭṭa' = ghát, (vide Part II, Ch. I, page 201. The English word 'jetty' seems to be derived from the same source, as 'gh' = 'jh' under Part I, Ch. IV, page 30. From ghát (গাট) come the Bengali word 'gheti' (গেটি)—neck, and the English word (jhetty or) jetty, which is like a neck between the boat and the bank.

Máṭh (মাঠ)—field.....S. Máṭh (মাঠ). 'Máṭh' is a modified form of S. bartma (বরমা) as m=b under Part I, Ch. IV, page 34. Bartma = martma = máṭh.

Kshet (ক্ষেত)—field.....S. Kshetra (ক্ষেত্র).

Díá (দীয়া)—islandS. Dwípa (দ্বীপ) = dwíá (দ্বীয়া) = díá (দীয়া).

Char (চড়), chará (চড়া)—island S. Taṭ (তট)—land.

'Taṭ' (তট) = 'char' (চড়) by changing 't' (ত) to 'ch' (চ) and 'ṭ' (ট) to 'r' (র) under Part I, Chap. IV, pages 33 and 32. Hence we say 'nadīr char' (নদীর চড়), 'samudrer char' ; or by compression of sentence or idea as in the word 'dhauti' in Part II, Chap. V, art. 4, (see contents) 'char' (চড়) only, to signify land in a river or sea.

Paṭṭan (পট্টন)—town... ..S. Paṭṭan (পট্টন). It is from root 'pat' (পট) from which comes the word 'paṭṭī' (পট্টী) by addition of 'i' denoting 'small under art. 4, page 221.' It means a smaller town or part of a town. From the same root also comes 'paṭṭa' (পট্ট) or 'párá' (পাড়া) meaning sub-section of a town or village.

Paṭī (পটী)—a small town or part of a town.....See the last word 'pattan' (পট্টন).

Párá (পাড়া)—a sub-division of a town.....See 'paṭṭan'.

Gaḷi (গলী) or gaḷī (গলী)—a cluster of houses.....S. Gaḷī as ḍ = ṛ = t, as 'khudraka' = 'khullaka'.

Nagar (নগর)—town.....S. Nagar (নগর).

Grām (গ্রাম)—village.....S. Grām (গ্রাম).

Des' (দেশ)—country.....S. Des' (দেশ).

Rájya (রাজ্য)—kingdom.....S. Rájya (রাজ্য).

Besides the above divisions of land, the foreign rulers for the time being make new divisions

according to their convenience, and call them by different foreign names, such as *Pargana'*, *Zilla'h*, *Muhakuma'*, *Tapa'*, *Tahsil*, *Union*, etc. But they are not included in the essential part of the language. They come and go with each change of Government and do not affect the language vitally. They are few and may be ignored in literature.

WORDS RELATING TO WATER.

* (In Sans. 'e' = ay ; as in 'play' ; 'a' = o, as in 'pot' ;
'á' = a, as in 'art' ; o = w, as in wonder ;
u = oo as in tool).

Jal (জল)—water.....S. Jala (জল).

Páni (পানী)—water S. Pániya (পানীয়)—drinkable.
Hence it means water. It is used in Hindi and
by the Mahomedans in Bengal.

Samudra (সমুদ্র)—sea or ocean.....S. Samudra (সমুদ্র).

Ságar (সাগর)—sea or ocean.....S. Ságar (সাগর).

Nadí (নদী)—river.....S. Nadí (নদী).

Gáng (গঙ্গা)—river S. Gangá (গঙ্গা). Gáng means
rivers forming branches or sub-branches of the
Ganges or having connection with the Gauges.

Pukur (পুকুর), pushkariní (পুষ্করিণী), pukhair (পুষ্কৈর),
pukhar (পুষ্কর)— tank S. Pushkariní (পুষ্করিণী).
In old Prakrit it was called 'pukkari' (পুকুরী).

Thus the same word is spoken differently in different
times and places and by different persons. Those

who know the root use that form which is more like it, and those who are ignorant of the root use other forms both in speaking and writing.

Dīghī (दीघी)—a long tank S. *Dirghikā* (दीर्घिका). Just as *kālī* (काली) in Sanskrit is turned to '*kālikā*' (कालिका), so 'dirghī' (दीर्घी) is turned to '*dirghikā*' (दीर्घिका). The real word is 'dirghā' (दीर्घा)—long. It means a long tank.

Khāl (खाल)—canal.....S. *Khāt* (खात) 't' → 'l' under the last para of page 32

Khái (खाई)—small depression S. *Khāt* (खात). it drops 't' (त) and becomes 'khái' (खाई). The (i) implies small under Part II, Chap. art. 4, page 221.

Khád (खाद)—a small depression.....S. *Khāt* (खात).

Bil (बिल)—a natural depression, or lake.....(बिल).

Daha (दह), *dah* (दह्) —depression, lake.....S. *Hrada* (झर). *Hrada* = *Hadu* which by transposition of letters under Part I, Chap. IV, art 6, page 37, becomes 'daha' (दह).

Nálá (नाला), *Náli* (नाली)—a narrow passage of water ; a channel.....S. *Pranáli* (प्रणाली). By dropping the prefix 'pra' (प्र) it becomes 'náli' (नाली) in the feminine and 'nálá' (नाला) in masculine gender. It is evident that the original word was 'náli' (नाली) and it was Sanskritized by the addition of the prefix 'pra' (प्र).

Nirjhar (নির্ঝর), jharaná (ঝরণা)—waterfall.....S. Nir-jhar (নির্ঝর). When a river falls from a height the sound produced by the fall is represented by the word 'jhar, jhar.' (vide p. 208). Adding the S. suffix 'an' (অন) we get the word 'jharan' (ঝরণ) or 'jharná' (ঝরণা). And adding the prefix 'nir' (নির) to 'jhar' (ঝর) we get the word 'nirjhar' (নির্ঝর). Both these words were created on the onomatopoeic principle laid down in Part I, Chap I, but one of them (Nirjhar নির্ঝর) was taken up in Sanskrit and the other ('jharná' ঝরণা) remained in the oral language only.

Tháñi (ঠাই), Thái (ঠাই)—ground under water; the bed.S. Sthán (স্থান). A man swims to the middle of a tank or canal, and says he finds no 'thái' in it, i.e., it is too deep to touch the bed with the feet. 'Sthán' (স্থান) = 'thán' (থান) or 'tháñi' (ঠাই) or thái (ঠাই).

Odá (ওদা)—wet.....S. Uda (উদা)—water. 'Udá' (উদা) or 'Odá' (ওদা) means watery or wet. The English word 'wet' and Latin *udus* are from the same root.

Bhijá (ভিজা)—wetS. Abhi (অভি) + Udá (উদা) = abhyudá (অভ্যুদা) —watery; and just as 'abhyantar' = bhitar (ভিতর) so 'abhyudá' becomes 'bhiudá' (ভিউদা) or bhijá (ভিজা) by pronouncing 'j' for 'd' as 'sadya' (সদ্য) = 'sája' (সাজ), English Educate = Ejucate, under Part I, Chap. IV, art. 3, page 33.

Titá (তিতা)—Wet.....S. Timitá (তিমিতা)—wet. 'M' is a weak consonant and is therefore often dropped in speaking as 'kumár' = 'koár', yámf' = 'yái' 'chalámi' = 'chalai' or 'chali.' Hence 'timitá' is pronounced 'tiitá' or 'titá' (তিতা) by dropping 'm'.

Bhásan (ভাসন)—to float.....S. Bhás (ভাস)—light. Bhás (ভাস) + an (অন) = Pra. bhásan (ভাসন) which means to come to light. When an object emerges from water, it comes to light, and therefore the S. word 'bhásamán' means floating.

Sáñtrán (সাঁতরান)—to swim.....S. Santaran (সন্তরণ).

Duba (ডুবা), dubá (ডুবা) — to dive, to immerge..... Onomatopaea. When any object, drops into water, it generally produces the sound 'tub' (টুব) or 'chub' (চুব) or 'dub' (ডুব) according to the nature of the object. (vide p. 208). The Sanskrit word 'bud' (বুড) or 'bur' (বুড়) might have been derived from 'dub' (ডুব) by transposition of consonants under Part I, Chap. IV; S. 2, page 37.

Chub (চুব)—to plunge; immersion..... See the derivation of dubá (ডুবা) above.

Ná (না)—to bathe.....S. 'Sná' (স্না). As Sans. 'sneha' (স্নেহ) = Old Prakrit 'nehá' (নেহা) by eliding 's' (স), so 'sná' (স্না) = 'ná' (না), under Part I, Chap. IV, art. 7, page 38.

* In (Sans. 'e' = ay, as in 'play,' a = o, as in 'pot,'
á = a, as in 'art.'

WORDS RELATING TO FIRE.

A'gun (আগুন)—fireS. Agni (অগ্নি). By transposition of the last vowel 'i', agni = ágin or águn (আগুন).

Jwalan (জ্বলন)—to burn.....S. Jwalan (জ্বলন).

Dahan (দহন)—to burn.....S. Dahan (দহন).

Pur (পুর), pur (পুড়)— to burn.....S. root 'pu' (পু)—'to purify'. 'Pu' (পু) + aka (অক) = 'páwaka' (পাবক) and means 'fire', because 'fire' purifies. As the word 'páwaka' (পাবক) radically means purifier but actually means fire, so its root 'pu' (পু) means to purify as well as to burn. 'Pu' (পু) + 'r' (র) = Beng. 'pur' (পুর) which is a pre-Sanskrit Aryan word, the kins of which may be found in the Greek word 'pyr', Anglo-Saxon 'fyr', modern English 'fire', 'furnace', 'pure' 'fuel', etc. All these words point to the Bengali meaning of 'pur'—to burn.

Nibán (নিবান), nibhán (নিভান) — to extinguish S. Nirbhán (নির্ঝান).

A'ngár (আঙ্গার)—charcoal.....S. Angár (অঙ্গার).

Chhái (ছাই)—ashes.....S. Kshár (ক্ষার). The oral pronunciation of 'kshár' is 'chhár' (ছার) as 'ksh' (ক্) = chh (ছ) vide page 37, or chhái (ছাই) by elision of 'r'; as 'chhárkapál' (ছারকপাল) or 'chháikapál' (ছাইকপাল)—burnt luck.

Bátti (বাতি), báti (বাতি)— a wick, lamp, candle.....S. Barti (বতি).

Pradīp (প্রদীপ)—light, lamp... S. Pradīp (প্রদীপ).

Dīś'alf (দীয়াশলী) — match ; inflammable material to produce fire.....S. Dīpas alākā (দীপশলাকা). Dīpa = dīā, s'alākā = s'alā or s'ali, so 'dīpas'alākā' = 'dīāsālā or 'dīāsalf'.

Mombātti (মোমবাতি) — candle S. Madhukrambarti (মধুকুম্বতি) may by the custom of the language be pronounced as 'maumbartti' (মউমম্বতি) or 'maumbātti' (মম্ববাতি); for 'madhu' is generally pronounced 'mahu' or 'mau' (মউ) and 'barti' is generally pronounced 'bātti'. To drop the hard consonant, 'dh' and 'kr' in such a lengthy word in such constant use is not unusual.

Salita' (শলিতা) — wick,.....The root of the Sans. word 's'ala'ka' (শলাকা) is 's'ala' (শল), which means a very thin stick-like thing. Hence torn pieces of cloth made hard and thin by twisting are called 'salita' (শলিত), feminine 's'alita' (শলিতা), the literal meaning of which is 'made like 's'ala'.

A'lo (আলো), āloka' (আলোক) — light ... S. A'loka (আলোক). The letter 'k' in 'ālok' is an addition in Sans. and is therefore dropped.

Dīpti (দীপ্তি) — light.....S. Dīpti (দীপ্তি).

Kayala' (কয়লা) — coal.....S. 'Ka'la' (কাল) — black.

Tátán (তাতন) — to make hot.....S. Tapta + y + au would make 'taptāyan' (তপ্তায়ন) which is pronounced 'tā-tāyan' (তাতায়ন) or 'tátán' (তাতন). It means 'to make

‘tapta’ or hot.’ As for the use of the suffix ‘y’ (য) in modern Prakrit in turning nouns to verb, see Part II Chap. I, art 14, page 204.

Jhalsá (জলসা)—affected by heat, but not burnt.....S.
Jwala (জ্বল)—to burn. Adding the suffix ‘sá’ (সা) which is an abridged form of the Sanskrit word ‘sama’ (সম)—like, it becomes ‘jwalasá’ (জ্বলসা), as ‘páni’ (পানী)—water + sá (সা) = Pánsá (পানসা)—like water. So jwalsá (জ্বলসা) or ‘jhalsá’ (জলসা) means ‘like burnt’ but not burnt.

A’gunpas’án (আগুনপশান)—to sit by fire....S. ‘Agni spars’an’ (অগ্নিস্পর্শন).

Raud pas’án (রৌদ্রপশান)—to bask in the sun.....S.
‘Raudra spars’an’ (রৌদ্রস্পর্শন).

WORDS RELATING TO AIR.

Bátás (বাতাস)—air.....S. Báta (বাত).

Jhar (জড়), jhaṭka’ (ঝটকা), jhaṭká (ঝটকা), jhari (জড়ি)
—storm.....S. Jhaṭi (জটী) or jhatika’ (ঝটকা). Jhaṭi (জটী) = Bengali jharí (জড়ী) as r = t, (Part I, Ch. IV, page 32).

Tupha’n (তুফান)—storm.....S. Twaramánbáyū (ত্বরমান বায়ু)
—speedy wind. It drops ‘ba’yu’ by compression of idea as in the word ‘Dhuti’ in the next Chapter, (see words relating to dress), and ‘twaraman’ alone would mean storm. ‘Twarama’n’ may be pronounced ‘twabán’ or ‘tuba’n’ or ‘tupha’n’ as ‘m’ ম, ‘p’ প and ‘ph’ ফ, being of the same labial group may slip to one another in speaking.

Ghunná ba'tás (ঘুনাবাতাস)—whirl wind.....S. Ghurnita-báta (ঘূর্ণিতবাত).

WORDS RELATING TO THE SKY.

* (In Sans. 'e' = ay, as in 'play', a = o, as in 'pot'
'a' = a, as in art).

A'kás' (আকাশ)—sky.....S. A'kás' (আকাশ).

S'unya (শূন্য)—empty space.....S. S'unya (শূন্য).

Bima'n (বিমান)—sky.....S. Bima'n (বিমান).

Chandra (চন্দ্র), cha'nd (চাঁদ)—Moon ... S. Chandra(চন্দ্র).

Surya (সূর্য), Sujji (সূজি)—Sun.....S. Surya (সূর্য).

Ta'ra' (তারা)—star S. Ta'raka' (তারকা). The word ta'ra' (তারা) is Sanskritised by adding 'k' to it.

Bajra (বজ্র), ba'j (বাজ) —thunder..... S. Bajra (বজ্র)
(vide Part I, Chap. IV, art 15) page 43.

Bidyut (বিদ্যুৎ)—lightning.....Bidyut (বিদ্যুৎ).

Kha'ra' jhilki (খারাঝিল্কী)—lightning... S. Khara jhillika' (খরঝিল্লিকা). It means quick flash.

Bijuli (বিজুলী)—lightning..... S. Bijuli (বিজুলী). Bijuli (বিজুলী) is but another form of the Sans. word 'bidyut' (বিদ্যুৎ) as 'd' = 'j', and t = l, under Part I, Chap. IV, page 33.

Megh (মেঘ)—cloud.....S. Megh (মেঘ).

Brishti (বৃষ্টি), bishti (বিষ্টি)—rain.....Brishti (বৃষ্টি).

Sila (শিল)—hail stone S. Sila' (শীলা). Pieces of

frozen water falling from the clouds are hard like stone. Hence their likeness to stone has given them the name 'sila' শিলা in India, and 'hail stone' in England.

S'is'ir (শিশির)—mist.....S. Sisir (শিশির).

Kua' (কুয়া), khua' (খুয়া)—vapour.....S. Kuha' (কুহা).

Kua'ra' (কুয়াড়া)—vapour.....S. Kuhelika' (কুহেলিকা). It seems this word is made by adding 'k' (ক) to kuhelá (কুহেলা) as 'ba'la' (বালা) = 'ba'lika' (বালিকা). 'Kuhela' (কুহেলা) = 'kuha'rá (কুহাড়া) or 'kua'rá (কুয়াড়া) as (r=l) under Part I, Chap. IV, page 35.

Kuásá (কুআসা)—light vapour.....S. Kuhá (কুহা). The suffix 'sá' (স্য) in the words 'jalsá' (জলসা), 'pánsá' (পানসা), etc., is an abridged form of the Sanskrit word 'sama' (সম), and implies likeness. So adding 'sá' (স্য) to 'kuha' (কুহা) we get kua'sa' (কুআসা) to mean 'like vapour' i. e. light vapour.

Ulka' (উলকা)—meteor.....S. Ulka' (উলকা).

Ra'mdhanu (রামধনু)—rainbow...S. Ra'madhanu (রামধনু).

Dhum'ketu (ধূমকেতু)—a smoky star.....S. Dhuma'ketu (ধূমকেতু).

WORDS RELATING TO VEGETABLES.

Ga'chh (গাছ)—tree.....S. Guchchha (গুচ্ছ)—some kinds of plants. In modern Prakrits it means all kinds of plants.

Dālpālā (ডালপালা)—branches....S. *Dakapallawa* (দলপল্লব).

Pātā (পাতা)—leaf.....S. *Patra* (পত্র). By custom of the language 'patra' = 'patta' = 'pātā' (vide Part I, Chap. IV, art 15, page 43).

Dāñṭā (ডাঁটা)—stem..... S. *Dandā* (दण्ड). *Dandā* (दण्ड) means stick. Hence the stick like portion of a plant is called *dāñṭā* (ডাঁটা), by changing the last 'ḍ' (ড) to 'ṭ' (ট) they being of the same group.

Latā (লতা)—creeper.....S. *Latā* (लता).

Bākal (বাকল)—bark S. *Balkal* (बकल). S. 'balkal' and English 'bark' are identical as r = l. 'Balkal' = barkal = Eng. 'bark', Bengali *bākal* (বাকল).

A'nāja (আনিজ)—edible vegetables S. *Aranyaja* (अरण्यज) = *arnyaja* (अर्ण्यज) = *āñāja* (আনিজ), just as 'banaja' (বনজ) = *banāji* (বনিজ) meaning vegetables.

Chhāla (ছাঁল)—bark...S. *Chhalla* (छल्ल). Both *chhāl* (ছাল) and *chhalla* (ছল্ল) are from the S. root *chhal* (छल)—cover; as 'd' = 'l' under Part I, Chap. IV, S. I, page 33.

Sira (শিরা)—vein.....S. *S'ira* (शिर).

Añśa (আঁশ)—fibre.....S. *Añśa* (अंश).

Boñṭā (বোঁটা)—stem S. *Brinta* (ब्रिन्त). It appears that this S. word was originally pronounced by the ancestors of the Europeans as 'branch' Low Latin *branca*, as 't' = 'ch' under Part I, Chap. IV, page 33; and the ancestors of the Bengalees perhaps, pronounced it 'bronta' of which the modern Bengali

form is 'boñṭa' (বোঁটা). It is provincial difference only.

Rasa (রস)—the watery part of the body : the sap of trees.....S. Rasa (রস).

Kas (কস)—thick liquid excretion of vegetables. It is shown in Part I, Chap. I that some-

Art 1. Similar words used to signify similar ideas. times a word is created by means of a sound similar to a word which convey a similar idea, e.g. gán-tán.

(গানটান) which means 'song and other things like it' i.e. 'gán' (গান) means song, and 'tán' means other music, dance, etc. The word *kas* is a similar sound to the Sans. word 'ras' (রস); and as 'ras' in Sanskrit denotes 'the watery portion of a substance', so its similar sound 'kas' (কস) in Prakrit denotes the thicker and sometimes sticky juice. Such similar sounds are generally used with the word to which they are similar, but sometimes they are used independently.

Trina (ত্রীণ)—straw.....S. Trina (ত্রীণ).

Khet (খেড়) — straw S. Kheṭa (খেট), t = r under Part I, Chap. IV, page 32. The S. word 'khet' may be itself derived from 'kshetra (ক্ষেত্র) on which straw grows.

Káth (কাঠ) — wood, fuel S. Kásṭha (কাষ্ঠ). By custom of the language 'kásṭha' = káṭṭha = káth (কাঠ) by elision of last 'a' under Part I, Chap. IV, art 9, page 39.

Khar (খড়)—straw.....S. **Khaṭa** (খট). Here $t=r$ under Part I, Chap. IV, page 32. It is evidently another pronunciation of 'kher' in the last page.

Khari (খড়ি)—a kind of fuel.....S. **Khaṭi** (খটি) or **khaṭika** (খটিকা).

Chil (চিল), **chilta** (চিলতা)—a thin broad piece, a slice.....S. **Chir** (চির). **Chir**=**chil**, as $r=l$ under Part I, Ch. IV, page 35, and **chir** (চির) + **kt** (ক্ত) Bengali 'chilta' (চিল্ত) or **chiltá** (চিল্তা), which means 'split or torn piece of wood or cloth. It is ungrammatical; for, according to Sanskrit grammar **chir** + **kt** = **chirna** (চীর্ণ) instead of **chirta** or **chiltá** as in Bengali, but words of the oral language are generally constructed by ordinary men, and educated men refine them. (See the word 'hahi' in page 279).

Takta (তক্তা)—a thin broad piece, a slice.....S. **Takshitá** (তক্ষিতা)=**takhtá** (তখ্তা) or **taktá** (তক্তা). It means thinned wood. **Taktá** radically means 'thinned' but practically signifies thinned wood, by the law of compression of idea or sentence (see 'words relating to dress' in art. 4 of the next Chapter and page 279).

Chelá (চেলী)—fuel wood.....S. **Chirna** (চীর্ণ)= Bengali **chirá** (চীরা)—torn=**chila** (চীলা) as $r=l$. It means split. 'Chilá'= **chelá** (চেলী) in Bengali and means split wood, by the law of compression of sentence as in the last word **takta**. S. **Chir** (চির) is identical with the English 'tear' as $t=ch$ under Part I, Chap. IV, page 33.

Kuti (কুটি), kuchá (কুচা)—Small pieces of 'chelá' or fuel wood... From S. 'karta'—to cut, comes Pra. 'káta'—to cut. U (উ) and í (ই) imply small under Part II, Chap. II, art 4, page 221. Hence we say *kuta* for *ka'ta* (কাটি) to imply cutting to small pieces and *kuti* (কুটি) means 'wood cut to small pieces'; by compression of sentence or idea as in the last word *chelá* (চেলা). Kuti is also called *kuchi* or *kuchá* (কুচা) as *t=ch* (see page 33).

Ban (বন)—forest.....S. Bana (বন).

Jangal (জঙ্গল)—forest.....S. Jangal (জঙ্গল).

Bág—(বাগ), bágán (বাগান)—garden...S. Barga(বগ)—a row. Barga = bág (বাগ) under art. 15, p. 43; and by the law of compression of idea under art. 4 of the next Chapter, page 298—99 and page 279, it means 'a row of trees' or 'trees in a row.' In the plural, *barga* + *áni* (আনি) = *Bargáni* (বর্গানি) = *Bargán* = *bágán* (বাগান) meaning 'rows of trees' or 'trees in rows.'

Bágichá (বাগিচা)—garden..... S. 'barga' + *ita* (ইত) = Bengali 'bargita' (বর্গিত), feminine *bargitá* (বর্গিতা), and pronounced *bágichá* (বাগিচা) (by changing *t* to *ch*. under Part I, Chap IV, page 33) which means 'formed into a row'. 'Phul-bágichá' (ফুল বাগিচা) means 'flower trees planted in rows.'

Mul (মূল)—root.....S. Mula (মূল).

Bij (বীজ)—bichi (বিচি)—seed.....S. Bij (বীজ).

Phal—(ফল)—fruit.....S. phal (ফল).

Phul—(ফুল)—flower.....S. phulla (ফুল) —expanded 'Phul' means expanded bud, and hence a flower.

It has its kin in Europe in the O. French word *flour* = *flout*, or 'phul' the 'r' in 'flour' being equal to 'l' under Part I Chap IV Sec. 1, page 35. It is a notable co-incidence that the word 'flower' in English means menstruation, and in India a woman is called *pūspita* (পুষ্পিতা) or flowered during menses.

A'ṭhi (অট্ঠি) —Seed.....S. *Aṣṭhi* (অষ্টি). This Sanskrit form is identical with the other Sanskrit word 'Aṣṭhi' (অষ্টি) — bone. It means the bony or hard contents of the fruit.

Pāpri (পাপড়ী); 'pāpri' (পাপড়ী) —petal.....S. *Parba* (পৰ্ব) —a small division. 'Parba' is pronounced 'Pāpri' (পাপরী) by transposition of letters under Part I Chap. IV. S. 2, page 37, and by giving it the feminine suffix. It means small division (of the flower).

Kali (কলি) —bud... ..S. *Kali* (কলি).

Kes'ar (কেশর) —filament.....S. *Kes'ar* (কেশর).

Kuñri (কুঁড়ি), *kuṛi* (কুড়ি) —bud... ..S. *Koraka* (কোরক). The last 'k'(ক) is a Sanskrit addition. The Art 2. 'ñ' (ঞ) real word is 'kora'. 'Kora' (কোরা) — and 'r' (ড়) mis- 'r' (ড়) = 'Kori' (কোরি) or 'Kuri' (কুরি) used, which is often mispronounced *kuñri*, (কুঁড়ি), the 'ñ' (ঞ) and 'r' (ড়) being too often misused.

Tulá (তুলা) —Cotton... ..S. *Tula*, *Tulaka*.

CHAPTER V.

Words relating to house and house-holds, including eatables, dress and ornaments.

* In Sans. 'e' = ay, as in 'play', 'a' = o, as in 'pot',
'á' = a, as in art, 't' = t (cerebral).

Ghar (ঘর)— house S. Griha (গ্রহ). By transposition of letters under Part I, Chap. IV, art. 6, page 37, 'griha' = 'ghara' (ঘরা).

Bárfi (বাড়ী) premises, compound S. Bárfi (বাড়ী)
'f' (ট) = 'r' (ড) under Part I, Ch. IV, S. 1, page 32.

Bhiti (ভিটি), bhítá (ভিটা).....S. Bhitti (ভিত্তি).

Oṭá (ওটা)—step.....S. Ut (উৎ) + sthá (স্থা) + an(অন) = B.
utthán (উত্থান)—that by which to ascend or descend.
It is pronounced 'utthá' (উত্থা) or 'uṭhá' (উঠা) or
'oṭá' (ওটা).

Páchl (পাচল), práchl (প্রাচীর) — wall..... S. Práchir
(প্রাচীর) (r=1) under Part I, Chap. IV, page 35.

Kuríá (কুড়িয়া) — cottage..... S. Kuṭir (কুটীর) 'f' (ট) =
r (ড) under Part I, Chap. IV, page 32.

Váringá (বারিঙ্গা)—that part of a house through which

it is entered.....S. 'Vára' (বার) — 'entrance' +
 'pinda' (পিণ্ড) — part of the main body
 Art. I. Deriva- = 'várpinda' (বারপিণ্ড) which means
 tion of va'rinda'. that part of the main body of a house
 through which it is entered. 'Várpinda' (বারপিণ্ড)
 is pronounced 'várinda' (বারিণ্ড) or 'várindá' (বারিণ্ডা)
 by dropping 'p' (প) and pronouncing last 'a' (অ) as
 'á' (ঐ) under Part I, Chap. IV, art. 10, page 40. It
 may be noted here that the S. word 'vára' (বার) is a
 modified form of the S. word 'dvára' (দ্বার)—door, as
 'dvá' = 'vá' or 'bá' (vide Part I, Chap. VI, art. 2,
 page 69). So 'dvárpinda' (দ্বারপিণ্ড) = 'várpinda' (বারপিণ্ড)
 = 'várinda' or 'várindá' (বারিণ্ডা).

Koṭhá (কোঠা) — room, division.....S. Koshṭha (কোষ্ঠ)
 or 'prakoshṭha' (প্রকোষ্ঠ). Koshṭha = kotha' (কোঠা)
 vide Part I, Ch. IV, art. 15, page 43. The English
 words cot and cottage are evidently from the same
 source as 'koṭhá' (কোঠা). Perhaps the original
 meaning of cot was a room only and now it means
 a small house, say of 'one room only.'

dwár (দ্বার) — door.....Dwar (দ্বার).

A'gal (আগল) — bar.....S. Argal (অগল) — bar.

Uthán (উঠান) — courtyard.....S. Upa (উপ) + sthán (স্থান)
 = upasthan = uṭhán (উঠান) by dropping the letters
 italicised.

Khám (খাম), kha'mba (খাম্বা) — post.....S. Stamba (স্তম্ভ).

All the three sibilants viz. 's' (শ), 'sh' (ষ) and 'ś' (স)
 are pronounced like 'sh' (ষ) in Bengali, and like

's' (স) in the up country. And 'sh' (ষ) has the Vedic pronunciation 'kh' (খ). Hence the 's' (স) in 'stamba' is pronounced 'kh' (খ) and 't' (ত) is dropped to make the word 'kha'mba' (খাম্বা) or 'kha'm' (খাম).

Berá (বেড়া)—enclosure, wall.....S. Beshṭa (বেষ্ট) of which ṭ=r under Part I, Chap. IV, page 32, and 'sh' (ষ) drops making the word 'bera' (বেড়া). Beshṭa = betṭa = bera'.

Cha'l (চাল) —roof.....S. Cha'l (চাল).

Chhañch (ছাঁচ) chhañchha' (ছাঁচা)—outer extension of roof.....S. 'Sam' (সম) + chha'd (ছাদ) = 'sanchha'd' or chhañchha'.

Chañdha'r (চাঁদার)—the crescent sides of a house. S. Chandra (চন্দ্র) —moon + dha'r (ধার) —side = 'chandradha'r' or 'chañdha'r' (চাঁদার)—the crescent side of a house having curved roof.

Chha'd (ছাদ)—roof.....S. chha'd (ছাদ).

Tuñā' (তুঁয়া)—the highest point of the roof.....S. tunga (তুঙ্গ) = 'tuñā' (তুঁয়া) or 'tūñā' (তুঁয়া).

A'ra' (আড়া)—beam. S. A'yata (আয়ত) = a yara or a'ra', as 't' = 'r' (page 32). A'r (আড়) means breadth.

Páir (পাইড়), páti (পাটী)—border S. Pa'ṭaka (পাটক). 'Pa'ṭaka' may be pronounced 'páṭa', páṭi' (পাটী) or 'páir' (পাইড়), as ṭ=r under Part I, Chap. IV, page 32, and 'k' drops under Part I, Chap. IV, art. 11, page 40.

Mejhe (মেজে), ma'jhya l (মাঝাল)—the hall... S. Madhya-sthal (মধ্যস্থল) = 'má'jhya'l (মাঝাল) or 'mejhe' (মেজে). In current language it means the main room in the middle of a house. Under Part I, Chap. IV, p. 34, dh=jh. In the eastern part of Bengal the word used is not 'mejhe' but 'ma'jhya'l' (মাঝাল) which is the first contraction of 'madhyasthal' (মধ্যস্থল).

Ma'ñcha' (মাঁচা) — platform..... S. Mancha (মঞ্চ) vide Part I, Chap. IV, art. 13, page 42).

U'ghair (উগৈর)—a house within a house..... S. 'Upa-griha'. 'Upa' (উপ) retains 'u' (উ) and 'griha' (গ্রহ) is pronounced 'ghara' in speaking. Art. 2. Deriva- So 'upagriha' = 'ughara'. Add 't' (ট) tion of 'ughair'. to signify small under Chap. II, art. 4 page 221, and that makes the word 'ughari' (উগরি), meaning a small house constructed inside a house on a raised platform. 'Ughari', by transposition of vowel, is pronounced 'ughair' (উগৈর).

Kár (কার)—a work or construction within a house made for keeping stores.....S. Kara (কার)—work. Here work means a construction.

Hes'el (হেসেল), hesál (হেসাল) — a place for cooking and eating.....S. Aha'sa'la (আহাশালা) which drops the initial 'á' (আ) to make the Beng. word 'ha'rsa'l' (হাশাল) or 'hesa'l' (হেশাল). The Hindus generally cook and eat in the same house.

A'skha'l (অশাল), 'a'kha'l (আশাল)—the place for cooking..... S. Agniśála' (অগ্নিশালা). In Hindi 'agni' (অগ্নি) = 'ag' (আগ), therefore 'agnis'a'la' (অগ্নিশালা) =

‘ágs’a’l’ or ‘a’skhál’ by pronouncing ‘k’ for ‘g’ and by transposition of ‘s’.

Rasuighar (রসুই ঘড়)—a house for cooking.....S. Rasawati (রসবতী) drops ‘t’ and becomes ‘rasawí’ (রসওই) and S. ‘griha’=ghara (গর).

Dwar (দ্বার)—door.....S. Dwar (দ্বার).

Jwánalá (জানাল)—window.....S. Ujwálana (উজ্জালন) -- to lighten. It drops ‘u’ (উ) by the law of aphæresis in art. 8, page 39, and becomes ‘jwálana’ or ‘jwálaná’ which means that which lightens the room ‘Jwálaná’ is pronounced ‘jwánalá’ by transposition of letters under Part I, Chap. IV. art. 6, page 37.

Gabáksha (গবাক্ষ)—window.....S. Gabáksha (গবাক্ষ).

Kabajá (কভা) —hinge.....S. Kabandha (কবন্ধ) of which dha = jha under Part I, Chap. IV, S. 1, page 34 and ‘n’ (ন) is dropped in speaking.

Baiṭhakkháná (বৈঠকখানা)—place for sitting ...S. Bishṭásthán (বিষ্টি স্থান). ‘Bishṭa’=‘Baiṭha’, ‘Sthan’=‘khán’, as ‘stá’=‘kha’ (vide Part I, Chap. IV, S. 1, page 36). Baiṭha + khan = Baiṭhakha’na .

WORDS RELATING TO NECESSARY HOUSEHOLD ARTICLES.

A’loka (আলোক)—light.....S. A’loka (আলোক).

Pustak (পুস্তক) —book.....S. Pustaka (পুস্তক).

Puthí (পুথী)—book.....S. Pustí (পুস্তী).

Baí (বাই), bahí (বাহি)—book.....S. root ‘baha’ (বহ) —to carry. It means that which carries knowledge (by compression of the idea ‘vidyábaha (বিদ্যাবহ)

under art. 4 of this Chapter pages 298—99 ; 'baha' (बह) in the feminine gender becomes 'bahf' (बही) or bahi (बहि). As for the grammatical inaccuracies in the process of derivation of words, it is to be born in mind that words are changed in the oral form by uneducated women and the vulgars who know no grammar.

If any one considers this derivation strained, he may refer to the origin of the Eng. word 'book' which is derived from the word *beech* —a tree with silvery bark used by the Tentons for writing. Creation of word by compression of sentence (vide pages 298—99) is very frequent in all languages, but at the same time most intricate. It compresses in a single word the idea of the whole sentence of which it is a part, however lengthy the sentence or idea may be. For instance, the whole sentence 'a collection of written *beechbarks* bound together' is expressed by the word *beech* only.

The word 'bahi' is also found in the Arabic in which it signifies 'that which carries the words of God' i. e., the Koran Sherif. It thus appears that the Arabic word is derived from the S. root 'baha' (बह) —to carry, which is much older than the Arabic literature.

Grantha (ग्रं) —book.....S. Grantha (ग्रन्). This S. word is also created by compression of sentence as above. It radically means 'written leaves tied together' which is expressed by the word 'tied' or 'grantha' only.

Khât (खाँटे) —bedstead.....S. Khatta (खाँटे).

Pakhá (পাকখা) — fan..... S. Paksha (পক্ষ). Paksha = pákhá under Part I, Chap. IV, art. 15, page 43.

Pálanka (পালঙ্ক) — bedstead... .. S. Paryanka. Under Part I, Ch. IV, page 35, 'r' (র) = 'l' (ল), so 'paryanka' = palyanka = pálanka (পালঙ্ক) or pálanga (পালঙ্গ).

Chawki (চৌকী) — bedstead..... S. Chatushki (চতুষ্কী) — a wooden seat with four legs.

Pipi (পিড়ি) — wooden seat..... S. Pīṭha (পিঠ) — a seat.

Khátíá (খাটিয়া) or khátyá (খাটি) — a small bedstead ordinarily made of bamboo and ropes, used by poor men.....S. Khaṭṭa (খট্ট) — bedstead. S. Khatta (খট্ট) is pronounced 'khát' in modern Prakrits under Part I, Chap. IV, art. 15, page 43. The addition of 'i' to 'khát' implies small under Part II, Chap. II, art. 1, page 221, and addition of 'á' implies contempt, as 'keshab' — keshabá; 'banik' or 'ban' — bánía (বানীয়া); kálí (কালী) — káliá (কালীয়া) or kele (কেলে). Therefore 'khát' (খট্ট) + i + á = khátíá (খাটিয়া) and means a 'khát' which is small and contemptible, i.e. a poor man's 'khát'.

Pēṭará (পেটারা) — a case made of cane..... S. Peṭaka (পেটক).

Bichháná (বিছানা) — bed, that which is spread to lie down upon.....S. Bistáran (বিস্তারণ) — that which is spread. Bistárana = bisáan or 'bisa'na' by dropping 't' and 'r' in feminine pronunciation under para 3, page 134.

S'eiz (শেইজ) — bed.....S. Sayyá (শয্যা).

Talpi talpá (তলি তলা) -- beddings..... S. Talpa (তল)—
bed. By duplication 'talpi talpa' means 'bed etc.'
i. e. beddings. (Part I, Ch. I, art. 7, page 6).

Bális' (বালিশ)—pillow.....S. Bális' (বালিশ).

Lepa (লেপ)—quilt, for covering the body....S. Lepa
(লেপ)—that which covers, here it means that which
covers the body.

Toshak (তোষক)—A thick soft quilt to lie on. It serves as
a cushion....S. Toshak (তোষক) — that which makes
(the bed) comfortable. (See compression of idea
in art. 4 of this Chapter pages 298 — 99, and in
page 279).

Khol (খোল)—that which contains the soft materials of
a quilt or pillow.....S. Khola (খোল).

Oár (ওআর)—the outer covering of quilts and pillows ..
S. A bar (আবর) —covering. B (ব) = w, so ábar =
áwar = wár or oár (ওআর).

Each of the articles mentioned above have different
varieties and fashions which have names. Fashions
etc., change, and the words signifying them appear
and disappear with their objects. So they do not
form the essential part of the language.

Dwáita (দ্বাইতা)—inkpot.....It is a kind of inkpot which
used to hang on the hands of boys going to school,
and of village rent collectors going from house to
house to collect rents, and the professional writers
called 'káyets' or 'sarkars' going to write documents
etc., for remuneration. A hanging inkpot of this kind

having three ears on three sides for fastening with thread, was called 'doáita' (দোআইত) from S. 'doláita' (দোলাইত)—hanging, which by compression of idea in page 279 and under art. 4 of this Chapter pages 298—99, means 'a hanging inkpot'.

Kalam (কলম)—pen...S. Kalambi (কলম্বী). The stalk of 'kalambi' plant is still used in Orissa for writing.

Kágaja (কাগজ) — paper....The word 'kágaja' may mean made of the pulp of a tree called 'káka' (কাক), or made in the island of Ka'ka'. 'Káka' (কাক) + 'ja' (জ) — made of or in, = 'káka-ja' (কাকজ) or 'kágaja' (কাগজ).

A'san (আসন)—seat.....S. A'san (আসন).

Sinduk (সিন্দুক) — a large wooden chest.....S. Sinduk (সিন্দুক). This word in Sanskrit does not mean a large chest, but it is used in this sense in all the Aryan oral languages of India and it is said to be so used in Russia as well. If so its Aryan origin is unquestionable.

Jálá (জালা)—a kind of large earthen pot for keeping water.....S. Alinjar (অলিঞ্জর). 'Alinjar' retains 'jara' (জর) only which is pronounced 'jalá' (জালা) or 'jálá' (জালা) as 'r' = 'l' under Part I, Chap. IV, S. 1, page 35.

Perhaps S. 'alinjar' originally meant a 'jar' for keeping wine, for 'ali' (অলি) means wine. Ali-jara is

pronounced 'alinjara' in Sanskrit by adding 'n' just as S. 'alīpaka' (অলিপক) = S. 'alimpaka' (অলিম্পক) by addition of 'm'. S. 'alījar', = Eng. jar. In Bengali 'alinjar' leaves 'alī' and retains 'jara' (জর) only which is pronounced 'jala' or jālá (জালা) as r = 'l' (vide page 35) and means a water jar. †

Pichhá (পিছা)—broom.....S. Pichha' (পিছা).

Dáo (দাও) — cutting instrument..... S. 'Dātra' (দাত্র). 'Dātra' drops 'tr' retaining 'dāa' (দাঅ) only in feminine pronunciation (vide page 134, para 3). 'A' (অ) after a vowel is pronounced 'o' (ও) under art. 1, page 247. Therefore 'dāa' (দাঅ) is pronounced 'dáo' (দাও).

Kátá (কাতা)—a large cutting instrument.....S. Karta (কর্ত)—to cut.

Kharga (খজা)—a large cutting instrument... S. Kharga (খজা).

Tarawal (তরওয়াল) — sword..... S. Tarawari (তরবারি) changes 'r' to 'l' under Part I, Chap. IV, art. 3, page 35, and becomes 'tarawali' (তরওয়ালী) or 'tarawal' (তরওয়াল).

Dhál (ঢাল)—shield.....S. Dhál (ঢাল).

Baṭhi (বাঠি) or baṭhi dáo (বাঠিদাও)—a cutting instrument set upright on a wooden stand.... S. Bishṭa-dātra (बिष्टादत्र). Bishṭa is pronounced 'baṭha' (বাঠ) in Hindi. Hence B. 'baṭhi dáo' means a sitting instrument for cutting.

Lāṭhi (লাঠি)—stick.....S. Yashṭhi (যশ্ঠি). Yashṭhi = Latṭhi
= La'ṭhi.

Kechi (কেচি), káichi (কাইচি) — scissors imitative
of the sound 'kach kach' which a scissor makes in
cutting a thing.

Yāti (য়াতি) or 'yāt-kāṭāil' (য়াত কাটাইল)—an implement of
cutting by pressure.....S. Yāta (য়াত), in the Sans-
krit word 'niryātan' (নির্যাতন), means to press down,
because Sanskrit roots have different meanings in
different words. Kātāil (কাটাইল) is Prakrit pro-
nunciation of 'kartam' (কর্তনি), 'n' (ন) being pro-
nounced 'l'(ল) as 'nabanf' = 'labanf'; 'laban' = 'naban'.
So kartani = ka'tali = ka'ta'il.

Suchi (সূচি) or 'suñcha' (সূচ)—needle...S. Suchi (সূচি).
Sutá (সূতা)—thread..... S. Sutra (সূত্র). Sutra (সূত্র) =
sutá (সূতা) as 'patra' (পত্র) = pátá (পাতা).

Dhanu (ধনু)—bow.....S. Dhanuka (ধনুক).

Tír (তীর)—arrow.....S. Tír (তীর)

Barshá (বর্ষা) — an offensive weapon thrown from a
distance..... S. Barsha (বর্ষ — to throw. By com-
pression of idea under page 279, it means an instru-
ment thrown out.

Koñch (কোঁচ)—a kind of offensive weapon... S. Kruncha
(ক্রুঞ্চ).

Tetá (টেটা)—a kind of offensive weapon with three
prongs..... S. Tritaya (ত্রিভয়), (see compression of
idea, in page 279, art. 4 and of this Chapter pages
298—99).

Pátá (পাটা)—a flat piece of stone for making powder or paste..... S. Prastar (প্রস্তর) = 'pasta' by dropping 'r', and 'pasta' = paṭṭa = pa'ṭa under art. 15, page 43.

Putá (পুতা)—a small stone roller..... S. Prastar, in the last word, is pronounced 'pa'ta' and in this word it is pronounced 'puta' (পুতা) to denote a smaller stone; for 'u' implies small under art. 4, page 221. A thing is powdered or made pasty by rubbing on a flat stone with a smaller one. Hence the larger stone is called 'pátá' and the smaller one is called 'puta'.

S'fl (শল)—flat stone..... S. S flá (শলা)—stone.

Norá (নোড়া)—a small piece of rolling stone..... S. Loshṭra (লোষ্ট্র)—a piece of hard earth. In west Bengal it is also used to signify a piece of stone.

Yátá (যাতা)—two pieces of flat stones placed one above the other for pounding grains by pressure..... S. 'Nirya'tan' (নির্যাতন) drops the prefix 'nir' (নির) and retains 'ya'tan (যাতন) only which means to press down, and from that comes the B. root 'ya't'—to press, and 'ya'taka' or 'yatta' means that which presses,

Hátá (হাতা)—a cooking utensil like hand..... S. 'Hasta' (হস্ত). 'Hasta' = Hátá as 'patra' = 'pátá', sūtra = suta', etc.

Berf (বেড়ী)—a curved instrument for catching a hot pot. S. Beshṭa + (বৃদ্ধার্থে) 't' (ঐ) = beṣṭi (বেষ্টী) or berf (বেড়ী).

Kurál (কুড়াল)—axe.....S. Kuṭhár (কুঠার) ‘ṭh’ = ‘r’ and ‘r’=‘l’ under Part I, Chap. IV, S. 1, pages 32 and 35.

Káchi (কাচি)—scythe.....It is so called for producing the sound ‘kach’, (কচ) in cutting grass.

Khantá (খন্ডা)—a digging instrument.....S. Khanita (খনিত্র).

Dheki (ঢেকি)—husking machine.....It is so called from the sound ‘dhek’ (ঢেক) which it makes at the time of husking grains. As for the accuracy of onomatopoeic sounds please see Part II, Chap. I, art. 17, page 208.

Kulá (কুলা)—winnow.....S. Kulya (কুলি).

Dulá (ডুলা)—a basket for keeping fish.....S. Dula (ড়া)—to hang. It is so called because it is carried hanging on the hand.

Cháluní (চালুনি)—seive.....S. Chálaní (চালনা), it is called for moving the grains upon it in sifting.

Jhuñri (জুড়ি)—basket.....S. Jhunta (জুন্ট)—bush. Hence a basket made of interwoven twigs of chopped bush is called jhuñri under art. 4 page 299.

Dálá (ড়াল)—a vase made of split branches of trees.....S. Dala (দল)—division, branch ; ḍ (ড়) = d (দ).

A’gail (আগইল)—basket.....There is a Bengali word ‘ágdál (আগডাল) which means twig. The Sanskrit form of it is ‘agradala’ (অগ্রদল)—the top division.

or twigs. Agḍál drops 'ḍ' (ḍ) making the word 'ágál' (আগাল). Add the suffix 'i' (S. 'ya'—relating to) and the word becomes 'ágali' or 'ágali' under Part I, Chap. IV, art. 6, page 37, meaning a basket made of twigs under art. 4, page 299.

Dolá (দোলা) —cradle.....S. Dala (ডালা) —to hang.

Charkhá (চরখা) —spinning wheel.....S. Chakra (চক্র).

Charkhi (চরখি), charki (চরকি) —Instrument for cooking.
.....S. Chakra (চক্র) —a wheel.

Kāñtá (কাঁটা) —a thorny instrument for cooking.....S.
Kantaka (কণ্টক) —thorn.

Khelná (খেলা) —play things.....S. Kripan (কিপন).
Kripan (কিপন) is pronounced 'kkepani' (ক্কেপনি) by doubling one letter of a compound under Part I, Chap. IV, art. 15, page 43, and 'r' being equal to 'l' (page 35), it is pronounced 'kelan' or 'kelaná'.

Putul (পুতুল) —toy.....S. Puttali (পুতালি).

Dhuchani (ধুচনি) —a basket for washing vegetables prepared for cooking.....S. Dhautani (ধোতনি). By changing 't' to 'ch' under Part I, Ch. IV, S. I, it becomes 'dhuchani' or 'dhuchni' (ধুচনি).

Pichhá (পিছা) —broom.....S. Pichchhá (পিচ্ছা).

Jhátá (ঝাটা) —broom.....S. jhátá (জাতি) —a kind of shrub, the twigs of which may be used for sweeping just like the broom.

Kheñrá (খেড়ী)—broom made of grass... S. **Khaṭ (খট)**
 —grass + anga (অঙ্গ)—body = ‘khatānga’ (খটঙ্গ) or
 ‘kharānga’ (খড়ঙ্গ) which is pronounced ‘khangrá’
 by transposition of ‘ng’ before ‘r’ under Part I,
 Chap. IV, art. 6, page 37.

Ghaṭi (ঘটি), ghaṭ (ঘট), ghará (ঘড়া)—a pot.....S. **ghaṭ (ঘট)**. The vowel ‘i’ (ই) in ‘ghaṭi’ is used to signify small (vide Part II, Ch. II, art 4, page 221). Therefore ‘ghaṭi’ (ঘটি) means small pot. Again ‘á’ (আ) is used to signify large as ‘dingi — dīngá’ guli — golá, etc. Therefore ‘á’ (আ) after ‘ghaṭ’ (ঘট) makes it ‘ghaṭá’ (ঘটী) or ‘ghará’ (ঘড়া) as ‘t’ = ‘r’ under Part I, Ch. IV, S. 1, page 32, and ‘ghará’ means a large pot. ‘Ghaṭ’ (ঘট) itself without addition of ‘i’ or ‘á’ implies a pot of the usual size.

Pátīl (পাতিল)—a pot for cooking.....S. **Pátīli (পাতিলী)**.
 Eng. ‘pot’ has affinity with Beng. ‘pátīl’, the ‘i’ after ‘pát’ being only a suffix.

Háñṛi (হাড়ী)—a kind of cooking pot...S. **Ha’ndf (হাতী)**.

Basan (বাসন)—vessel...S. **Básan (বাসন)**. It is identical with Latin ‘vasum’ which is the root of the Eng. word ‘vase’.

Kalas (কলস), kalas’i (কলশী)—a big jar for carrying water.....S. ‘Kalas’ (কলশ).

Kāñdha (কাঞ্চী), kána (কাণী)—the neck or raised margin of all vessels.....S. **Skandha (স্কন্ধ)**—shoulder, which drops the initial ‘s’ and becomes ‘kāñdha’.

Murti (মূৰ্তি)—statue.....S. Murti (মূৰ্তি).

Thál (থাল)—plate..... S. Sthála (স্থাল). This word may be a modified form of S. 'sthán' (স্থান)—a place; for, we ordinarily say 'ekatí sthán dao' (একটি স্থান দাও) or 'ekatí jáyga dao' (একটি জায়গা দাও)—give a place (to keep fruits or sweets) i. e. give a plate (to keep them). Thus we use the word 'sthán' (স্থান)—place, in the same sense as plate. Exactly the same use is found in Europe, for in England, the words 'place' and 'plate' are but different forms of the same Gr. word *platys*, which radically means broad. Hence a plate in Bengali is called 'thál' (থাল) from S. 'sthan' (স্থান) or 'sthal' (স্থল)—a place.

Bátf (বাটি)—cup..... S. Bátf (বাটি)—a place enclosed. A cup is called 'bátf (বাটি)' because it has walls round it.

Tháli (থালী)—a jug with narrow mouth for keeping oil.....S. Stha'li (স্থালী).

Máit (মাইট)—a very large earthen vessel for keeping water or grain.....S. Mahat jaládhár (মহৎ জলাধার)—a very large water vessel may be expressed by one word of the sentence 'mahat' only by the law of compression of idea or sentence in art. 4, pages 299 and 279. 'Mahat' in feminine gender may become mahatf (মহতী) or 'máhit (মাহিত), or 'maít (মাইট).

A'pkhōpā' (আপখোড়া)—a pot with a narrow neck used for drinking water.....S. A pa (আপ) means water

and 'kholaka' (খোলক) or 'khola' (খোল) means the outer cover of a hollow and hence a pot 'Khola' = 'khopa' (r=1, see page 35). Therefore 'a'pa' (আপা) = 'khopa' (খোড়) = apkhopa'. When society was yet undeveloped all plates and pots were made of earth. We use 'thaT' (থাল) for dish, 'báfi' (বাটি) for cup, 'ghaṭi' (ঘটি) for water pot, big 'gharā' (গড়া) for carrying water, and 'maif' (মাইট) for keeping water, and other things in large quantity. These are essential requirements of man, and the essential part of our language has these names. We drink water in small pots. It has its particular shape, and is called 'a pkhora' (আপখোড়া). But Englishmen drink water from what they call glass which has a different shape. We in imitation of the English, have begun to make pots for drinking water in the shape of a glass. Therefore we call the pots 'glás' (গ্লাস). But neither the object nor its name is ours. For such reasons and in such ways many foreign words creep into every language more in speaking and less in literature. That does not affect a language seriously so long as the essential part of a language remains unaltered.

WORDS RELATING TO EATABLES.

(a=a as in ball, never as in bat or bate : u=oo, as in tool, never as in nut, but, etc. : o=w, as in wonder, win, etc., never as in pot or lot : ã=n, as in monseur).

Cha'ul (চাউল) -- rice.....S. Tandula (তণ্ডুল). The first 'a' (অ) is pronounced 'ã' (আ) under Chap. IV, art. 14,

page 42, making the word 'ta'ndul' (তান্দুল). Then 't' = 'ch' under Part I, Ch. IV, S. I, page 32 and 'nd' (ণ) is dropped in feminine pronunciation under para 3 of page 134: therefore 'tāndul' becomes 'cha ul' (চাউল).

Gurī (গুড়ি) —powderS. Gurāṭ (গুড়).

Dha'n (ধান) —paddy.....S. Dhanya (ধান্য).

Mayada (ময়দা) —flour...S. Marda (মর্দ). Marda by dropping 'r' in feminine pronunciation under Chap. XI, page 134 para 3, is pronounced 'ma'dā' or 'maydā' (ময়দা).

S'ujhi (শুজি)—a refined seedy powder of wheatS. S'uddha (শুদ্ধ) —refined, pure. 'Dh' = 'jh' So 'suddhi' = 'su'jhi' which by compression of idea under pages 279 and 299 means pure powder of wheat.

A'ta (আটা) —flour.....S. Arta (অর্থা). It means crushed wheat under page 279. As 'marda' is pronounced 'maidā' so 'ārtta' (আর্থ) is pronounced 'āṭā' (আটা).

Chha tu (ছাটু) —powdered grain S. Saktu (সক্ত) = sattu = 'sa tu' which is wrongly written and pronounced 'chha'tu' (ছাটু).

Bha ta (ভাত) —boiled riceS. Bhakta (ভক্ত).

Byanjan (ব্যঞ্জন), bennan (বেন্নন) —vegetables cooked with spices etc. to be taken with rice or bread..... S. Byanjan (ব্যঞ্জন).

Da'il (दाईल), da'l (दाल), da'l (डाल) etc. — pulse..... S. dal (दल) + i (इ) = 'dali' (दलि). It means having 'dal' (दल) or division i. e. legumens. As pulses have 'dal' or legumens they are called 'dali' (दलि) meaning 'dalajukta' (दलयुक्त) — having 'dals'. Dali by transposition of vowel is pronounced 'dail' or da'il'.

In the literary or refined language pulses are called 'dwidal' (द्विदल) which radically means having two divisions or legumens. But the B. word 'da'li' (दालि) or dāil (डालि) cannot be derived from it, because the dropping of 'dwi' takes away the essential part of the word.

Ghanṭa (घण्टे) — two or more edible vegetables cooked together.....S. Ghanṭa—a kind of curry.

Sa'ka (शक) — eatable leaves cooked or uncooked.....S. Sa'ka (शक).

Ambal (अम्रब) — sour condiment.....S. Amla (अम्र) — sour. Mra and mla in Greek are changed into mbra and mbla (vide Max Mullar's Science of Language, Vol. II, page 40). In the same way, 'amla' = 'ambla' = 'ambal', by transposition of last vowel (a) under Part I, Chapter IV, art. 6, page 37.

Ma'chh (माछ) — fish.....S. Matsya (मत्स्य). Under Part I, Ch. IV, art. 15, page 43, matsya = machchha (as in old Prakrit) = ma'ch (मच) by elision of the last 'a' as in ga'l (गाल) in art. 9, para 2, page 201.

Ma'ṁsa (मांस), ma'ṁs (मास) — flesh.....S. māṁsa (मांस).

Taraka'ri (তরকারী) — eatable vegetables cooked or uncooked.....It is a Persian word used by men who were at a time proud of their knowledge of that language. But women still use the words 'ánája' (অনাজ) and 'hyannan' instead of 'tarka'ri' It is therefore not a necessary importation at all.

Pa'yas (পায়স) — rice cooked with milk and sugar.....S. Pa'yas (পায়স).

Piṭha (পিঠা) — cake..... S. Pishṭaka (পিষ্টক). The last 'k' (ক) is a Sanskrit addition and the real word is 'pishṭa' (পিষ্ট) = 'piṭha' (পিঠা).

Ra'ñdhon (রাঁধন) — to cook.....S. Randhan (রন্ধন).

Siddha (সিদ্ধ), sijhā (সিঝা) — cooked.....S. Siddha (সিদ্ধ), as 'dh' (ধ = 'jha' (ঞ) under Part I, Ch. IV, page 34).

Bha'jan (ভাজন) — to roast..... S. Bhañjan (ভঞ্জন).

Chhekan (ছেকন) — to bake.....Onomatopoeic. A moist substance, thrown on a heated pan, produces the sound 'chhek' (ছেক). It is quickly turned up and that produces the same sound again. It continues to do the same as often as it is turned until it is dried. So drying an eatable moist substance on a heated pan is called 'chhekan' (ছেকন). It literally means causing a thing to make the sound 'chhek' (ছেক).

Ba'ñṣan (বাঁড়ন), bañṣan (বাটন) — to distribute or serve S. Bañṣan (বটন). Bañṣan (বটন) = bāñṣan (বাটন) = bañṣan (বাঁড়ন) 'ṣ' (ট) = 'r' (ড) under Part I, Chap. IV, page 32.

Dugdha (दूध), dudh (দুধ), dud (দুদ)—milk...S. Dugdha (दूध).

A'ṣṭan (অষ্টন)—to boil milk.....S. A'wartan (আবর্তন).

Dadhi (दधि), dahi (দহি), dai (দই)—milk conjealed by acid.....S. Dadhi (दधि).

Kshīr (क्षीर) milk thickened by boiling...S. Kshīr (ক্ষীর).

(Chha'na' (छाना)—the solid extract from milk.....S.

(Chhinna (छिन्न)—separated. The solid part of the milk separated from its watery part is called chhinna (छिन्न) or chhena' (ছেনা) or chhāná (ছানা) which means separated. Ordinarily we say 'dudh chhire ghee (দুধ ছিঁড়ে গিয়েছে) and this word 'chhir' is Prakrit pronunciation of S. 'chhid' ('d' = **ṛ**, under Part I, Chap. IV, page 33). 'Chhid' + 'kt' = 'chhinna' = B. chha'na .

Nanī (ननी), lani (লনি)—the solid oily extract from milk.....S. 'Nabanfta' (নবনীত) = 'nawani' = 'nani' (ননী).

Ghrita (घृति), 'gri' (গি)—clarified butter... S. Ghrita (घृति).

Taila (तैल), oil.....Taila (তৈল).

Ma khaṇ (माघन), ma kham (মাঘন)—the solid oily extract from 'dadhi' (दधि) or conjealed milk....S. 'Mrakshan' (मरकष)—oil. Ma'khan means the oily part of milk.

Gur—(गुड़)—the first unrefined stage of sugar.....S. 'Gurpa' (गुड़).

Khār (ख़ाड़)—unrefined sugar ...S. Khandā (खण्ड).

Chini (चिनि)—sugar...In Sanskrit the country made sugar was called 'sarkarā' of which the English form is 'sugar'. But the people of China used to manufacture sugar in India and in the Pacific islands. Hence sugar manufactured by them was called 'chini (चिनी) or 'chini' (चिनी). (See art. 4 of this Chapter pages 299 and 279).

Ba'ta-sa' (बातासा)—a puffed preparation of sugar, ...S. Ba'ta-saha—with air. In B. Prakrit 'ba-ta-saha' is pronounced 'ba'ta'sa' (बातासा) which means having air or containing air. It is the compressed expression of the idea 'a sugar preparation containing air' Vide art. 4 of this Chapter pages 279, 299.

Sandes (सन्देश)—a kind of sweet made with sugar and the solid extract from milk called 'chhana' (चनि). ...S. Sandes' (सन्देश) In Sanskrit, 'sandes' (सन्देश) means 'a good news, because good news was always communicated with a present of sweets.

Mithāi (मिठाई)—sweetmeats.....S. Mishṭa (मिष्ठ), plural 'mishṭa'ni' (मिष्ठानि)—sweets. Mishṭāni (मिष्ठानि), 'mithāi' (मिठाई) by dropping 'n' and means sweets of different kinds.

Chirā (चाड़ा)—boiled and dried paddy flattened by husking.....S. Chipita (चिपिट). In Prakrit 'p' (प) drops under para 3 of page 134 and 'f' (फ) is pronounced 'r' (र) under Part I, Chap. IV, page 32,

and thus 'chipita' is pronounced 'chiirā' or 'chirā' (চীড়া) in feminine pronunciation under para 3, page 134.

Murf (মুড়ী)—by certain processes of boiling, drying, frying, etc., rice is enlarged to eight times its size and made delicious like biscuit. This preparation is called 'murf' (মুড়ী)..... It is onomatopœic. Like biscuit, it produces a sound in chewing which is represented in Bengali by 'mur, mur' and hence the word 'murf' (মুড়ী). Sounds made by inanimate objects or animals being indistinct are often differently represented by different persons, vide Part II, Chap. I, art. 17, page 208.

Khai (খই)—paddy baked by such a process as to change the rice to the wonderful appearance of a flower...S. 'Khadi' (খদি) or 'khadikā' (খদিকা). The elision of 'd' is very usual. See Part I, Chap. IV, art. 11, page 40.

Hurum (হুড়ুম)—a preparation of rice like murf (মুড়ী)Onomatopœic. It makes a sound like 'hurmur' (হুড়ুমুড়) when in its preparation the rice is poured down into a vessel containing hot sand. From 'hurmur' comes the word 'hurum' (হুড়ুম) (see Chap. I, art. 17, page 208).

Besides the articles of food mentioned above new varieties are prepared in different places and different names are given to them. But before those varieties and their names are known to the

people of all parts of the country, they disappear and fresh varieties make their appearance. Some of such names may be found in Sanskrit and others may not. That does not affect the integrity of the language at all.

Puli (পুলা)—a kind of cakeS. Puṭa (পুট)—It means folded, as 'kara puṭa' (করপুট) means folded hands. The cake which resembles the folded hands is called 'puṭi' (পুটী) or 'puli' (পুলা) for its being so shaped and folded. 'T' = 'ṭ' under Part I, Chap. IV, art. 3, page 32.

Nāru (নাড়ু), Lāru (লাড়ু)—a sweet meat of small globular shape.....S. ladduka (লড্ডক) = Hindi 'lāddu', Beng. 'lāru', as d = r under Part I, Chap. IV, page 32.

Moā (মোয়া)—a sweet meat prepared in the shape of a ball.....S. Modaka (মোদক). It drops the consonants 'd' and 'k' and retains 'moaa' or 'moā' (মোয়া) under para 3 of page 134.

Miṭha (মিঠা), miṣṭa (মিষ্টি), miṣṭa (মিষ্ট)—sweet..... S. Miṣṭa (মিষ্ট), = miṭṭa = miṭṭhā (মিঠা).

Tita (তিতা), tite (তিতে), teto (তেতো)—bitter..... S. Tikta (তিক্ত)—By the custom of the language it is pronounced 'tita' (তিতা) as 'miṣṭa' (মিষ্ট) = 'miṭha' (মিঠা), 'piṣṭa' (পিষ্ট) = 'piṭhā' (পিঠা).

Chukā (চুকা)—sour.....S. Chukra (চুক্র).

Tak (টক)—sour..... onomatopoeic. In tasting a sour

substance, the tongue makes a sound which is represented by some as 'chuk, chuk' (চুক, চুক), by others as 'tak, tak'. Hence 'chuká' (চুকা) and 'tak' (টক) mean sour taste. The first is used in Sanskrit in refined form 'chukra' (চুক্ৰ), the second is not used in Sanskrit.

Kashá (কষা) —astringent, a kind of taste...S. Kasháya (কষায়).

Jhál (ঝাল) —pungent..... S. 'Jhalá' (ঝলা). But 'jhalá' (ঝলা) itself seems to be another form of the S. word 'jwala' (জ্বল) —to burn. 'Jhál' (ঝাল) means producing such a sensation as if it burns the mouth.

WORDS RELATING TO DRESS.

('a' = o, as in pot; 'á' = a, as in art, 'e' = ay, as in play, 'u' = oo, as in tool; o = w as in wonder, win; ʈ (cerebral); t (dental); ñ = n, as in monseur).

Kápar (কাপড়) —cloth; the ordinary worn lower dress.
...S. Kárpás (কার্পাস) —made of cotton.

Paṭhan (পটন) — to wear..... S. 'Paridhán' (পরিধান).
Paridhán = 'paṭhán'.

Dhauti (ধৌতী), 'dhuti' (ধুতী) — cloth which covers the body from waist to foot; the lower dress.....
S. 'Dhauta' (ধৌত) —washed. In feminine gender it becomes 'dhauti' (ধৌতী) and means that which is washed. In modern Prakrits 'Dhauti' (ধৌতী) or 'dhuti' (ধুতী) originally meant washed lower dress

which was worn on ceremonious occasions. The lower garment of ordinary use was called *kāpra* (कापड़). How the whole idea 'washed lower apparel' is expressed by the single word 'washed' only, is explained below.

An idea is represented by a sentence, but sometimes the whole idea is expressed by a single word of the sentence only, this may be called

Art. 4. Compression of idea or sentence, compression of ideas, e. g. the word 'tandem' in Latin means 'at length'

i. e. one before the other, not 'abreast'.

Hence in English a cycle on which two men may sit 'at length' i. e. one before the other, is called 'tandem'. Here the whole idea of 'a cycle carrying two men at length' is expressed by the word 'tandem' only, all other words having become latent in it. Similarly in Sanskrit, the word 'dhautā' (धौत) means 'washed', but in speaking this word is given a feminine form 'dhautī' (धौती) and denotes a 'washed cloth', the other word 'cloth' remaining silent. In some part of India it is still called 'dhotī kāpra' which means washed cloth'.

Urni (উর্নি), unni (উন্নি) sheet, cloth covering the body from neck to waist.....S. Urnu (উর্নু)—cover. See 'urnuta' (উর্নুত), 'urnaban' (উর্নাবান).

In the western part of India the word 'oran' (ওড়ন) means to wear. 'Wear' = Anglo Saxon *Wearian*, which is very similar to 'oran' (ওড়ন), both in sound and meaning.

Chádar (চাদর) -- sheet..... S. Chandrá (চন্দ্রা) — a sheet overhung for shade. Chandrá = cháñdar (চাঁদর) or chádár (চাদর).

Ekpátá (একপাট) --sheet.....S. Eka (one) + paṭa (cloth) = ekapaṭa—one cloth. A sheet is generally made of two pieces of cloth stitched together to increase the width. If one piece be of sufficient width it is called 'ekapátá (একপাট) which literally means a sheet made of one piece of cloth only.

Dosar (দোদর)—sheet.....In Sanskrit 'tri' (ত্রি) + 'sri' (স্রি) = 'tisri' (তিস্র)—third. In the same way 'dva' (দ্ব) + 'sri' (স্রি) = Pra. 'dvasri' which is pronounced 'dosar' (দোদর) and means second. In dress, it means the second cloth : 'dhuti' (ধুতি) which covers from waist to foot being the first.

Jáma (জামা) --garment..... S. Jama (জম) — to join. It means pieces of cloth joined together by sewing to fit the body. 'Jámá' literally means a 'stitched cloth' the last word cloth being suppressed under art. 4 of this Chapter, page 299

Kortá (কোর্তা), kurtá (কুর্তা), kurti (কুর্তি) — garment... S. Karta (কর্ত)—cut. In Bengal Prakrit it means 'cloth cut to suit the body.' This word is formed by compression of idea under art. 4 of this Chapter, page 299. Karta = kortá = kurtá and adding 'i' (ই) to imply small under Chap. II, page 221, it becomes 'kurti' (কুর্তি) meaning a small garment. It is very similar in sound and meaning to the

English word 'coat' which may be from the same root 'karta' (কর্ত) —to cut. In Bengali 'kátá kápar' (কাটা কাপড়) means 'cut-cloth'.

A'ngárkhá (আঙ্গরিখা) —a garment sticking to the body like the waist coat.....S. Angarakshaka (অঙ্গরক্ষক) meaning that which protects the body.

The principal purpose of cloth was to cover the lower part of the body. Therefore that cloth which covers the lower part is called kápar (কাপড়) or cloth only. The particular cloth which covers the upper part is called 'urni' (উর্নী). The sewed garments are called 'jámá' (জামা). Dress is thus divided into three classes in each of which different varieties and fashions appear and disappear in different places at different times. Their names are as transient as the fashions and varieties themselves. Foreign words implying such varieties do not form the essential part of the language and do not affect it materially.

Páotáwá (পাওতাওয়া) —stocking, a close covering for the foot.....S. Páda (পদ) -- foot + tápaka (তাপক) —warmer = pádatápaká (পাদতাপক) — that which keeps the foot warm. And dropping three consonants 'd', 'p', 'k' it is pronounced 'páotáoá' (পাওতাওয়া) for, by custom of the language consonants are more dropped than vowels in Prakrit as bhagabatf = O. Pra. bhaabadf. (Vide page 134, para. 3).

Mujá (মুজা), mojá (মোজা), mujo (মুজো) — stocking.

.....It is a newly imported fashion of páotáwá (পাওতাওয়া).

Yutá (যুতা) — shoes.....S. Yutaka (যুতাক) — in pair = 'yutá' which means that which is used in pair, as 'yora' (যোড়া) — pair, means a Cashmere shawl (wrapper) worn in pairs; and 'yuri' (যুরী) — a pair, means a carriage drawn by a pair of horses. The Sanskrit name of shoes is 'upánat' (উপানত), but as men travel over clean as well as unclean places, the shoes come in contact with filth; therefore the Hindus do not take the shoes inside the house. They do not eat or worship with shoes on. With them the very name of it is associated with uncleanliness. Therefore it is impolite to utter its name in society, and is, therefore expressed by the word 'binámá' (বিনামা) which literally means 'that which has no name', or 'yutá' which means that which is used in pairs.

Cháti (চটী) — slipper..... Onomatopœic. It is a kind of shoe intended to be used inside the house. It has no heel and consequently it makes the sound 'chat' chat', when one walks with it. Hence it is called 'chatí' (চটী).

Kharam (খড়ম) — wooden shoe..... Onomatopœic. When one walks with wooden shoes on, they make the sound 'khatam khatam'. From that sound they are called 'kharam' (খড়ম); ʈ (ট) being pronounced ʈ (ড়) under Part I, Ch. IV, page 32.

Tupi (টুপী), **top** (টোপ)—hat.....S. **Putā** (পুটী)—a *thongá* (ঢোকা) or pot made of leaves, etc. Puta may be pronounced 'tupa' or 'tupi' in speaking by transposition of consonants under Part I. Ch. IV, art. 6, page 37, just as 'sukhi' (সুখী) = 'khusi' (খুসী); **Bárānāsi** (বারানসী) = *Bānarasi* (বানারসী), etc. The shape of a 'topf' (টোপী) is generally like an inverted 'tea pot'.

WORDS RELATING TO ORNAMENTS.

Alankār (অলঙ্কার)—ornament.....S. **Alankār**.

Siñti (সীতি)—a golden ornament for the head.....S. 'Simantiya' (সীমন্তীয়)—relating to the line dividing the hairs equally between the right and left. It means 'the ornament relating to siñti' (সীতি), of which all words except 'siñti' are suppressed under art. 4, of this Chapter, p. 299. **Simantiya** = *simanti* = **siñti** (সীতি).

Dul (ঢুল)—ornament hanging from the ear...S. **Dula** (ঢল)—to hang. It is so called because it hangs from the ear. 'Dula' means 'hanging ornament' of which the word ornament is suppressed under art. 4 of this Chapter, page 299.

Mákri (মাকরী)—ear-ring...S. **Makar kundal** (মাকর কুণ্ডল)—a ring engraved with the figure of a 'makar'—sea fish. In speaking, the word is shortened to 'makri' or **mákari** (মাকরী) only, **kundal** (কুণ্ডল) being suppressed under art. 4 of this Chapter, page 299.

Nalak (নালক), **lalak** (ললক)—ornament for the nose...S. **Lola** (লোল)—to hang down. Hence in the oral language an 'ornament' which hangs down from

the nose' is expressed by the word 'lolak' (লোলক) — 'hanger' only, by the law of compression of idea in art. 4 page 299. 'Lolaka' (লোলকা) is pronounced 'lalaka' (লালাকা) or 'nalak' (নালক).

Besar (বেশর) — ornament for the nose.....S. Besara (বেশরা).

Hár (হার) — ornament for the neck.....S. Hára (হার).

Málá (মালা) — garland.....S. Málá (মালা), málya (মাল্যা).

Bálá (বালা) — ornament for the wrist...S. Balaya (বলয়া).

Churi (চুড়ী) — ornament for the wrist.....S. root Chut (চুটে) — to split. 'Chut' is pronounced chur (t = r) by the law of pronunciation in Part I, Chap. IV page 32. The original and principal wrist ornament is called 'bálá' (বালা) which is a thick ring worn round the wrist. By change of fashion the 'bálá' is split into several thinner pieces and these are therefore called churbálá which means split bálá or churí (চুড়ী).

Kankan (কনকন), káñkani (কাঁকনী), káñkan (কাঁকন) — wrist ornament.....S. Kankan (কঙ্কন).

A'nguṭī (অঙ্কুটী), ánguṭ (অঙ্কুটে), ángthi (অঙ্কুঠি), angṭi (অঙ্কুটি) — ring..... S. Angushṭha. In Bengal 'angushṭha' (অঙ্কুঠ) + in (ইন্) = 'angushthi' (অঙ্কুঠী) = anguṭī (অঙ্কুটী). 'T' = r under Part I, Ch. IV, page 23. Therefore 'ánguṭī' = angurī (অঙ্কুড়ী).

Angarí (অঙ্কুরী) — ring...Sanskrit angariya (অঙ্কুরীয়).

Khañṛu (खाँड्) — bangle..... S. **Kuṇḍala** (कुण्डल). By transposition of vowel under Part I, Chap. IV, page 37, 'kuṇḍala' becomes 'kaṇḍala'. Then dropping the last syllable by the law of apocope (p. 39, art. 9), it becomes 'kaṇḍu' or khañṛu (खाँड्), for, 'ḍ' = 'ṛ' under Part I, Chap. IV, page 32. As 'laḍḍu' = 'nāṛu' (नाँड्) so 'kaṇḍu' = 'khañṛu' (खाँड्).

Mal (मल)—ornament for the ankle. It may be a modification of Sanskrit 'balaya' (बलया), b (ब) being convertible to 'm' (म) under Part I, Chap. IV, page 34. 'Balaya' = 'malaya' = 'mala' (मल). They are both rings, 'balaya' (बलया) being worn round the wrist and 'mala' (मल) being worn round the ankle.

Godhaz (गोधस)—an arrow shaped tattooed mark on the forehead for beauty.....S. **Godhum** —a kind of arrow.

CHAPTER VI.

Words relating to Trade, Directions and Adjectives.

(a = o, as in pot ; á = a, as in art ; e = ay, as in play ;
n = oo, as in tool ; ñ = u, as in monseur ; t = t
(cerebral) ; t = t (dental).

Kína (কীনা)— to buy..... This word is from 'krina' (ক্রীণা)
which forms the base of the Sanskrit words
'krínáti' (ক্রীণাতি). 'Krínámi' (ক্রীণামি) and 'krínási'
(ক্রীণাসি). 'Krína' (ক্রীণা) = 'kína' (কীনা).

Becha (বেচ) — to sell..... S. Bikraya (বিক্রয়) = Pra.
'bichaya' or 'becha' (বেচ) as (k = ch) under the
Sanskrit rules in Part I, Chap. IV. page 29.

Badal (বদল) — exchange.....S. Paribartan (পরিবর্তন)—
change. 'Paribarta' in speaking, throws off the
prefix 'pari' under art. 9, page 40 and retains
'barta' only as in the English word 'barter' —
exchange, which is evidently from the same root.
Barta is pronounced 'batar' or 'badal' (বদল) as
t (ত) = 'd' (দ) and 'r' = 'l' under Part I, Chapter IV,
pages 32 and 35.

Byápár (ব্যাপার), bepár (বেপার , — dealing ; profits of
dealing.....S. 'Byápár' (ব্যাপার)—dealing.

A'krá (আক্ৰা)— dear..... S. 'Akreya' (অক্ৰেয়). It means unbuyable; too dear to buy.

Mulya (মূল্য), mul (মূল)— dear.....S. 'durmulya' (দুর্মূল্য)—dear. It is shortened by elision of the first syllable under Part I, Chap. IV, art. 8, page 39.

Swasthá (স্বস্থ) sasthá (সস্থ) --- cheap ... S. 'su' (সু) + 'awasthá' (অবস্থ) = 'swasthá'. The lateral 'b' = 'w' under Part I, Chap. III, art. 9, page 24, para 3. It means good condition of price or low price.

Sadáya (সদায়)—that which has a value; that which may be bought or sold.....S. 'Sadáya' (সদায়); 'sa' (স) means 'with' and 'dáya' (দায়) means wealth; therefore 'sadáya' (সদায়) means that which pays or has a price.

'Sadágar' (সদাগর) — merchant..... S. 'Sadáya' (সদায়) + 'kar' (কর) = 'sadáyakar (সদায়কর) = 'sadágar' (সদাগর) as 'k' = 'g' they being of the same group. 'Sadágar' means one who deals in 'sadáya' (সদায়) or saleable articles.

'Sadhu' (সাধু), sáu (সাউ), sau (সৌ); sá (সা); sáhá (সাহা) --- merchant, tradesman,..... S. 'Sádhu' (সাধু) — an honest man. Sádhu = 'sáhu' = 'sáu'. It seems 'sadhu' or honest man was originally a title for a good and honest dealer. Now every dealer is called a 'sadhu' (সাধু).

'Bániá' (বনিয়া)—tradesman...S. Banik (বনিক). 'Banik', by dropping 'k' becomes 'bani' or 'bániá' (বনিয়া).

'Bes'áti (বেশতি) — articles of trade.....S. 'biśa' (বিশ) means men of trade or industry. From that the articles in which they deal are called 'besáti' (বেশতি), or 'bes'át' (বেশত). 'Bis'á' (বিশ) + 'ti' (তি) = B. Pra. 'besáti' (বেশতি)—articles of trade or industry. Hence it signifies things which have a value.

Mulán (মুলান)—to negotiate price.....The Sanskrit word 'mulya' (মূল্য) is given verbal form in Bengali as mulyáyan (মূল্যায়ণ) because in the modern Prakrits all nouns and adjectives are turned to verb by adding the S. suffix 'ya' (য) which in Sanskrit grammar is confined to a limited number of words only. (Vide art. 14, page 204). 'Mulyáyan' = mulán' (মুলান)—to settle price.

Pan (পণ)—price.....S. Pan (পণ).

Dáma (দাম) — price..... S. Drama (দ্রম) — a Rupee; hence, price. This word by dropping 'r' becomes 'damma' (দম্ম) = dām (দাম্) under art. 15, page 43.

Dara (দর) — price..... S. Drama (দ্রম). Drama might well be pronounced in some quarter, as 'darmma' (দর্ম্ম) (under Part I, Ch. IV, art. 6, page 37), which by dropping the last syllable 'mma' by the law of apocope mentioned in para I of page 40, leaves 'dar' (দর) only.

Másul (মাসুল) — tax..... S. Mahásulka (মহাসুলক : = old Beng. mahásula (মহাসুল) = modern Beng. 'másul' (মাসুল).

Dañripállá (দাঁড়িপাল্লা) — balance..... S. Danda (দণ্ড) + 'i' (ই) — small (under last para of page 221) = 'dāñdi' = dāñri (দাঁড়ি) as 'd' = 'r' under Part I, Ch. IV, page 32. It means a stick S. pátra (পাত্র) — a plate = 'pállá' (পাল্লা) as 't' and 'r' both = 'l' under Part I, Chap. IV, pages 32 and 35. Thus S. danda + patra = Pra. dāñri pállá (দাঁড়ি পাল্লা).

Parián (পরিআন) — weight..... S. Parimán (পরিমান).

Baṭkhāñṛa' (বাটখাড়া) — weights..... S. Barta-khanda (বর্তখণ্ড). Barta (বর্ত) is from S. 'bartul' (বর্তুল) and means a round body. 'Barta' (বর্ত) — Pra. 'bat' (বাট) under Part I, Ch. IV, art. 15, page 43. And khanda = Pra. khāñṛa' (খাড়া) which means pieces. Thus barta-khanda' = Pra. 'bātkhāñṛá' (বাটখাড়া) which means round pieces : as a 'sher' (শের) : 'poá' (পোয়া) : 'chhata'k' (ছটাক) etc.

Táká (টাকা) — rupee..... S. Tanká (তঙ্কা).

A'dhali (আধলি) — half rupee..... S. Ardha (অর্ধ) : la(ল) + 'f' = ádhali (আধলী).

Sukí (শুকী), s'kí (শিকী) — a silver piece denoting quarter rupee... S. S'ukla (শুক্ল) — silver. S'ukla + i (feminine) = Pra. 'Sukli' (শুক্লী) = 'Sukí' (শুকী) by elision of 'l'. It signifies quarter piece of silver by compression of idea under art. 4, pages 299 and 279.

A'ni (আনি), áná (আনা) — sixteenth part of a rupee..... S. A'naka (আনক) — small. Hence 'áná' or 'áni' (আনি) means small coin or sixteenth part of a rupee under pages 279 and 299.

Pái (পাই)—one fourth of an 'áná' (আনা)...S. páda (পাদ)
—one fourth. By dropping 'd' it becomes 'páa'
(পাঅ) or 'pái' (পাই).

Kawrí (কোড়ী)—a small shell used as coin...S. kaparda
(কপর্দ). This word by dropping 'p' (প) becomes
'kaarda', and as 'd' (দ) = 'ṛ' (ড়) under Part I, Ch. IV,
art. 3, page 32, 'kaarda' becomes 'kaarṛa' or 'kaarṛá'
in the masculine and 'kaarī' in the feminine gender.
Again 'a' after a vowel is pronounced 'o' as in
art. 1, page 247. Therefore 'kaarī' = 'kaorī' or
'kowrī', (কোড়ী). Lengthy explanations do not
imply that they are laboured or strained, or that
the changes explained actually took place one
after another as shown, in a ' ' course of time. But
the changes are shown separately one after another
simply to make the ' ' though they
may have occurred simultaneo.. ' or in different
order. In this case the word 'kaarṛá' may have
well turned to 'kowrī' (কোড়ী) directly.

Gandá (গণ্ডা)—four 'kowrīs' or small shells...S. Gandak
(গণ্ডক).

Tola' (তোলা)—a weighS. Tola (তোলা).

Ratti (রত্তি)—a very small weight. S. 'Rakti'
(রক্তি)—a red seed.

Ser (সের)—a weight of about two pounds...S. 'Saráwa'
(সরাব). It means an earthen vessel which may
hold about two pounds of anything.

Poá (পোঁজা)—one fourth of a seer.....S. Pada (পদ).

Drop 'd' and it becomes 'paa' or pao (পাও) or paoá (পাওজা) or poá (পোঁজা)

Másha' (মাষা) — a weight.....S. Ma'sh (মাষ) — pulse.

'Ma'sha' means the weight of a pulse.

Til (তিল)—The weight of a sesamum.....S. Tila (তিল)
—sesamum.

Yaba (যব)—the weight of a barley..... Yaba (যব)—
barley.

Ka'chcha' (কাঁচা) —a weight.....S. Kunchi (কুঁচি).

Chhaták (ছটাক) — five rupees in weight.....S. Shat-tanká (ষটটক) — six rupees in weight. Measures change from time to time and in different markets ; as a 'sher' (শের) in some places measures 30 tolaks, and in other places 82—10 annas, and in some markets 60 tolaks only. Hence the weight of a 'chhaták' (ছটাক) may have changed from six to five tolaks.

Mápan (মাপন) —to compare weight ; to weigh...S. mápana (মাপন).

Yokhan (যোখন) —to compare lengths ; to measure.....S.

Yojana (যোজন) —to join. A line is measured by joining or applying to it a stick or rope of a standard measure. Therefore the act of joining or applying the standard length to a line expresses the act of measuring it. 'Yojan' is pronounced 'jogan' or 'jokhan' which, by elision of 'kh' becomes English 'join'.

WORDS RELATING TO DIRECTIONS.

Á'g (আগ), águ (আঙ)—front,..... S. Agra (অগ্র). Agra = agga = ág (আগ) vide Part I, Ch. IV, art. 15, page 43.

Páchh (পাছ), páchhu (পাছু), pichh (পিছ), pichhu (পিছু)
pechhu (পেছু) — back side..... S. Paśchát (পশ্চাত).
By the custom of the language paśchát = pachchá =
páchh (পাছ), vide Part I, Ch. IV, art. 15, page 43.

Samukh (সমুখ), sánu (সামু), semu (ছেমু), sumukh (সমুখ)
—front..... S. Sanmukh (সম্মুখ).

Dáhin (ডাইন), dāin (ডাইন), dán (ডান) — right..... S.
Dakshin (দক্ষিণ) = dāhin (ডাইন) as kh = h, under
Part I, Ch. IV, page 30.

Báoñ (বাও), bá (বা) — left..... S. Báma (বাম) becomes
'bám' by transposition of 'a' after 'á'. But 'a' after
'á' = 'o' under art. I, page 247, making the word
'báom' which is pronounced 'báoñ as m (ম) = ñ (),
vide page 34.

Upar (উপর)—above.....S. Upari (উপরি).

Níchá (নীচ), nich (নীচ) ' nichu (নীচু)—low, below.....S.
Nícha (নীচ).

Talá (তলা), tala (তল)—bottom ; below...S. Talá (তল).

U'rdha (উর্ধ্ব), —up, above, height..... S. Urdha (উর্ধ্ব).

Adha (অধ)—below ; down.....S. Adhah (অধঃ).

Uttar (উত্তর)—north.....S. Uttar (উত্তর).

Dakshin (দক্ষিণ)—south.....S. Dakshin (দক্ষিণ).

Puba (পূব)—east.....S. Purba (পূর্ব).

Paschim (পশ্চিম), pachchim (পচ্চিম)— west...S. Paschima (পশ্চিম).

Kon (কোন), koná (কোণ)— corner..... S. Kona (কোণ).
The English 'corner' and 'cone' seem to be identical with Sanskrit kona (কোণ). They all mean that which makes a common point between two lines.

Dik (দিক)—direction.....S. Dik (দিক).

A'ra (আড়) — breadth..... S. A'yata (আয়ত). áyata — áyapa = A'ra (আড়) as (t=r) under page 32.

Paithán (পইথান) — place of the foot...S. Pada sthán (পদস্থান). It is used in East Bengal.

S'thán(শিথান)—place of the head...S. Śīrasthán(শিরস্থান).

Sior(শিওর) —about the head...Siropai(শিরোপার). The first 'r' and 'p' are dropped in feminine pronunciation (vide Max Muller's remarks quoted in page 134) leaving śioar (শিওঅর) or s'ior (শিওর).

ADJECTIVES.

(In Sans. 'e'=ay, as in 'play'; a=o, as in 'pot' ;
'á'=a, as in 'art'.)

Bhála (ভাল)—good..... S. Bhadra (ভদ্র). Bhadra (ভদ্র) = bhalla (ভল্ল) because both 'd' (দ্) and r (র্) = l (ল) under Part I, Chap. IV, pages 33 and 35 as kshudra (ক্ষুদ্র) = kshulla (ক্ষুল্ল) ; and bhalla = bhála (ভাল) under art. 15 of that Chapter, page 43.

Besh (বেশ)—good...S. Biśesh (বিশেষ). Bis'esh by dropping 's' = biesh = besh (বেষ).

Uttam (উত্তম)—good.....S. Uttam (উত্তম).

Paripáṭi (পরিপাটি)—good.....S. Paripáṭi (পরিপাটি).

Sundar (সুন্দর)—beautiful.....S. Sundar (সুন্দর).

S'erá (সেরা)—best... ..S. S'ira (শির)—head; hence best.

S'ares (সরেস), s'aras (সরস)—best... ..S. S'iras (শিরস)—head; hence best.

A'scharya (আশ্চর্য) strange, admirable S. A'scharya (আশ্চর্য).

Chamatkár (চমৎকর) very strange, excellentS. Chamatkár (চমৎকার).

Manda (মন্দ)—bad.....S. Manda (মন্দ).

Bad (বদ)—bad S. Manda (মন্দ). As m = b under Part i, Ch. IV, p. 34, mauda (মন্দ) = (Posthu) 'band' (বন্দ) = (Persian) 'bad' (বদ) = (Eng.), 'bad' = (Bengali) 'bad' (বদ).

Thak (ঠক) or thag (ঠগ)—deceitful... S. Stabak (স্তবক)—flatterer. 'Stabak' = 'stawak = Thawak or Thak.

Bisri (বিশ্রী)—bad, ugly.....S. Bisri (বিশ্রী).

Yáichchátá (বাইছাতা)—as bad as can be..... This expression is composed of S. 'yat' (যত) + S. ichchhá' (ইচ্ছা) + S. 'tat' (তৎ) = yadichchhátat (যদিচ্ছাতৎ) pronounced 'yaichchhátá' (বাইছাতা). It radically

means 'done as the maker wished' (without consulting the wishes of those for whom made) i.e. badly done. The whole idea 'done as maker wished' (without regard for the master's desire), is by compression of sentence under Chapter V, art. 4 page 299 reduced to 'yáichehkhátá'.

Bhári (ভারি, bhár (ভার) — heavy, weighty.....S. Bha'r (ভার) + í = bha'ri as jay (জয়) + í = jayí, Eng. 'weight' + y = weighty. The suffix 'í' is the Bengali form of the Sanskrit suffix 'in' which means 'having'.

Pa'tlá (পাতলা) —light, thin... ..S. Patra (পত্র) + la (ল) = patralla (পত্ৰল) —like leaf i. e. thin or light like leaf. Patralla = pa'tala' (পাতলা).

Pura (পুর), pur (পুর) — thick.....S. Puraa (পূর্ণ) —full. It drops 'n' and becomes pura (পুর).

Khup (খুপ) —much... S. Stup (স্তূপ) — heap. Stup (স্তূপ) = khup (খুপ্) as stamba (স্তম্ভ) = kha'mba' (খাম্বা), 'e-stháne' = ekháne (এখানে), 'se khup karechhe' means 'he has done a heap', i. e. done much. The abstract idea of 'much' or 'many' is expressed by the tangible idea of heap. Hence 'stup' (স্তূপ) signifies 'much or many'. This is how words are created by association of ideas.

Atis'aya (অতিশয়) —much.....S. Atis'aya (অতিশয়).

Atyanta (অত্যন্ত) —extremely... ..S. Atyanta (অত্যন্ত) —to the farthest limit.

Sima'r (সীমার) — extremely... ..S. Sima' (সীমা) — limit.

The abstract idea of much is expressed by the tangible idea of limit or highest extent. 'Simar' means 'of the limit'. 'Simár manda' (সীমার মন্দ) means bad to the limit i. e. as far as bad can go.

Bara (বর) — superior.....S. Bara (বর).

Bara (বড়) — very much, big..... S. Bardha (বর্ধ) from S. bridh (বৃদ্ধ), bardha = barha = bara (বড়). It means big, and hence 'much'.

Chhotṭa (ছোট্ট), chhoṭa (ছোট) — small..... S. Kshudra (ক্ষুদ্র). In 'kshudra' 'ksh' is pronounced 's' as 'kaksha' (কক্ষ) = 'ka's' (কাছ) — near; lakshmi = lasmi, lakshman = lasman in the Hindi. And 'ṭ' and 'd' being of the same group are converted to one another So, kshudra = sudda = suṭṭa or soṭṭa or chhoṭa (ছোট).

The English pronunciation of 'kshudra' is short, 'd' being pronounced 'ṭ' and 'ksh' being reduced to 'sh', and the Bengali form is soṭṭa or chhoṭṭa (ছোট্ট) by elision of 'r' and doubling 'ṭ' for compensation.

Kha'ṭṭa (খাট্ট) — short... S. Kshudra (ক্ষুদ্র). The current Bengali pronunciation of kshudra is 'khudra' which is reduced in Latin to curtus and in Bengali to kha'ṭṭa (খাট্ট) by changing 'd' to 'ṭ' and dropping 'r' for the loss of which 'ṭ' is doubled.

Aneka (অনেক) — many, much..... S. Aueka (অনেক). It literally means 'not one'. Hence many, much.

Bahu (বহ) — many, much... S. Bahu (বহ).

S'akta (শক্ত) — Hard..... S. S'akta (শক্ত).

Naram (নরম) — soft, unresisting..... S. Namra (নম).

Namra (by transposition of 'ra' under Part I, Chap. IV, art. 6) page 37, = 'naram'.

Chhelchheliá (ছেলছেলিয়া) — slippery, oily..... S. Chhala (ছল) — deceitful. The slippery ground is deceitful, because it looks like ordinary ground, but when one treads upon it, the foot slips and he falls down. The S. word for deceit is 'chhala' (ছল). From that the Prakrit word 'chhalchhaliá' or 'chhelchheliá' (ছেলছেলিয়া) is formed by duplication to mean 'like deceitful', or slippery.

Pichhala (পিছল) — slippery... S. Bi (বি) + chhala (ছল) is in Prakrit pronounced 'pichhala' instead of 'bichhala' as 'p' and 'b' are both labials. Therefore the Sanskrit word 'pichchhala' seems to be derived from the Prakrit word 'pichhala' as bi (বি) + chheda (ছেদ) = S. 'bichchheda' (বিচ্ছেদ) instead of 'bicheda' (বিছেদ).

Tultulya (তুলতুল্য) — very soft..... S. Tulatulyá (তুলতুল্য) which means 'like cotton'. Tultulya' means soft like cotton. Tula (তুল) — cotton + tulya (তুল্য) — like = 'tulatulyá'.

Bistar (বিস্তর) — many..... S. Bistar (বিস্তর).

Bes'i (বেশি) — many..... S. Bis'esh (বিশেষ). By elision of the last 'sh' and transposition of vowel, 'bis'esh' = bis'e = bes'i (বেশি).

Alpa (অল্প)—little, less.....S. Alpa (অল্প).

Kam (কম)—less...S. Kan (কণ)—small part or particle.

Kebal (কেবল)—only.....S. Kebal (কেবল).

Ma'tra (মাত্র)—only.....S. Ma'tra (মাত্র).

Sakal (সকল)—all.....S. Sakal (সকল).

Samudaya (সমুদয়)—all.....S. Samudaya (সমুদয়).

Sab (সব)—all.....S. Sarba (সৰ্ব).

Prakár (প্রকার)—kind, sort, like.....S. Prakár (প্রকার).

A'ka'r (আকার)—kind, sort, like.....A'ka'r (আকার).

Ka'chhe (কাছে)—near...S. Kaksha (কক্ষ)—side. Kaksha = kachchha, under Chap. IV, page 37, as kshatri = chhatri). Kachchha (কচ্ছ) = ka'chhi (কাছ), locative ka'chhe (কাছে) which means by the side i. e. near.

Dha're (ধারে)—near.....S. Dha'r (ধার)—side. In its locative form 'dháre' (ধারে) means 'by the side.'

A'ñre (আঁরে)—aside.....S. Antare (অন্তরে).

Dura (দূর)—distant.....S. Dura (দূর).

Nikaṭe (নিকটে)—near...S. Nikat (নিকট). The old Prakrit form of 'nikaṭ' (নিকট) was 'niyaṭ' (নিয়ড়). (See page 64 of Kabi Kankan Chandi, published by Jagannath Das). So the English word 'near' is exactly identical with the old Bengali 'niyaṭ' (নিয়ড়) which is Prakrit form of S. 'nikata' (নিকট) 't' (ট)

being pronounced 'r' under page 32, and dropping k (ক) under Part I, Ch. IV, art. 11, page 40.

Dīgh (দীঘ) — long.....S. Dīgha (দীঘ).

Dīghal (দীঘল) — long..... S. Dīgha + দীঘ + l (ল) = dīghal (দীঘল) = 'dīghal' (দীঘল) — having length.

Pásála (পাসাল) — wide..... S. Prastha (প্রস্থ) + l (ল) = B. prasthala. By the custom of the language 'prastha' (প্রস্থ) = pás (পাস), as 'bastra' (বস্ত্র) = ba's (বাস), (see Part I, Chap. IV, art. 15, page 43). Therefore prasthala (প্রস্থল) = pa'sa'la (পাসাল) — having width.

Pás (পাস) — width..... S. Prastha (প্রস্থ) = Prastha = pás (vide Part I, Ch. IV, art. 15, page 43).

Chipa' (চিপা) — narrow..... This and the two following words, all appertain to the same family with the word 'Chimti' (চিম্টি) — the derivation of which is given in art. 12, page 238.

Chepta' (চেপ্টা) — flat..... (see the last para.)

Cheba' (চেবা) — depressed..... (see the last para.)

Nengta' (নেংটা) — naked..... S. Nagna (নগ্ন). The root of the word 'nagna' is 'naj', the practical form of which is 'nag' or 'nak' as shown below : —

In Sanskrit 'nag' + t (ত) = nagna (নগ্ন). In English nak (নক) + t (ত) = nakta or 'naked'. In German 'nak + t' = *nacht* (k = ch). In Anglo-Saxon 'nak' (নক) + t (ত) = *nacod*. In Bengali 'nag' (নগ) + t (ত) =

nanṅṭa; by adding 'n' (ন) perhaps in imitation of the literally or Sanskrit form 'nagna' (নগ্ন). The word 'nanṅṭa' is pronounced 'nenṅṭá' (নেঙ্গটা).

Udlá (উদ্লা) — uncovered..... S. Ut (উৎ) — up + dalita (দলিত) — uncovered = uddalita (উদ্দলিত) — uncovered
Uddalita = 'uddala' or 'udlá'.

Sája (সাজ) — fresh..... S. Sadya (সদ্য). D = j under Part I, Chap. IV, page 33, so, sadya = sajya = sája (সাজ).

Bási (বাসী) — of yesterday, i. e. food cooked yesterday or dress worn from yesterday; not fresh..... S. Bāsita (বাসিত).

Pacha' (পচা) — putrid..... S. Pach—to expand. A thing expands by decomposition. Hence 'pachá' means 'decomposed'.

Lamba' (লম্বা) — long..... S. lamba (লম্ব).

Moṭa' (মোটা) — fat..... S. Pushta (পুষ্ট). 'P' may be pronounced 'm' as they are of the same group, e. g.; pradip (প্রদীপ) = padim (পদীম). So 'pushta' (পুষ্ট) = 'muṭṭa' (মুট্ট) or 'moṭa' (মোটা).

Chikkan (চিকণ), chikan (চিকন) — thin..... S. Chikkan (চিকণ) — a betel nut tree. This word in the spoken language signifies 'thin' like the betelnut tree, (areca catecha). As 'saru' means 'thin like 'sar' plant, so 'chikkan' means thin like betelnut tree'. Just as (গাথা) or ass', means 'fool like an ass.' Just as in English 'goose' means having sense like a goose. (Vide creation of language in Part I, Chap. I).

Masta (मस्त)—large, great..... S. Masta (मस्त) — high.
Persian 'mazdā' means the highest God. English
'mast' means the highest pole.

S'aru (शर)—thin.....S. Sar (शर)—a kind of thin plant.
Hence 'sarū' means thin like the 'sar' plant.' The
idea of 'thinness' is expressed by comparison with
a thin object (vide the principles of creation of
language in Part I, Chapter I).

Henglá (हेङ्गला) — thin..... S. Hingula (हिङ्गुल) or
'Hinguli' (हिङ्गुली)—a thin plant which easily bends.
Hence in Prakrit Henglá (हेङ्गला) means a man
who is thin and easily bends like 'Hinguli plant.

A'ula (अडिल), 'áulá' (अडिला), 'elo' (एलो) —kept in a dis-
ordered condition..... S. 'a' (अ)—not + 'barta' (बर्त)—
to roll, = 'abarta' (अबर्त) or awarta—unrolled. By
elision of 't' under Part I, Chap. IV, Art. II,
page 40, it is pronounced 'áwara' (अडिरा) =
'áwala' or 'áulá' (अडिला), as r = l under Part I,
Chap. IV, page 35. It means unrolled or unwrapped;
because the normal condition in which the hair,
beddings, clothes, etc., are kept, is rolled. If left
unrolled, that condition is called áulá (अडिला).

A'lga (अलग)—loose.....S. Alagna (अलग) .

A'dhna (अधन) of poor means.....Adhana (अधन) .

A'ste (अस्ते)—slowly.....S. Atraste (अत्रस्ते) —not hastily.
In ordinary pronunciation, 'atra' = 'át' as 'abhra' =
'ábh', 'bajra' = 'ba j'. So 'atraste' = a tste (अत्रस्ते)

or áste (আস্তে). The Persian form of the word is 'ahista' Eng. unhaste.

Churma'r (চুড়মাড়) -- broken to smallest pieces.....S. Churnita (চুনি'ত) ÷ 'mardita' (মর্দিত) = 'churnitamardita' (চুনি'ত মর্দিত). 'Churnita' — pulverised, and 'mardita'—pressed. Churnita' in speaking retains 'chur' and 'mardita' retains 'ma'r' (মাড়) only, thus making the word 'churma'r' (চুড়মাড়).

Phuspha's (ফুস্ফাস) — wasted away..... The word 'phus' (ফু), S. phutkára (ফুৎকার) means puff. It is an onomatopoeic word derived from the sound made in the act of puffing. Strengthened by the addition of 's' (স) it becomes 'phus' (ফুস). Hoards of treasure may become 'phus' or be blown off or wasted away in no time. A great preparation for war may become 'phus' or 'blown off at a breath' by the intervention of a sensible mediator. To the word 'phus' (ফুস) is added a similar sound 'pha's' (ফাস) making the phrase 'phus pha's ; which means 'phus' and its like i. e. wind and smoke or dust. A similar sound is made to indicate a similar idea, as in English 'roast, toast' the first of which means 'to dry hard' and the last means to dry soft. (Vide Part I, Chap. I, art. 7, page 6). In this chapter we have picked up the Bengali words of the worst form for tracing their origin, and this word is one of them, but words like this are not used in literature.

Tánátáni (টানাটানি)—drawing from opposite sides ; want need.....S. Tan (তন)—stretch, which corresponds

with Latin '*teino*' — to stretch. A thing is stretched by being drawn from all sides and a man is in want whose purse is drawn from all sides.

Mithyá (मिथ्या), 'michhá' (মিছা), — false..... S. Mithyá. (मिथ्या). Under Part I, Chap. IV, page 33, 't' (त) = 'ch' (চ). Therefore 'mithyá' (मिथ्या) = "michhyá" = 'michhá' (মিছা).

Satya (सत्य), 'sa'chyá (সত্যি) or 'sa'chá' (সচি), satti (सति) — true..... S. Satya. Under Part I, Ch. IV, page 33, 't' (त) = 'ch' (চ). So 'satya' (सत्य) = 'sachya' (सचि) = 'sáchá'.

Kha'ti (खाति) — true..... S. Satya (सत्य). Satya (सत्य) is often pronounced 'satti' as shown above. In Bengal 's' (स) is pronounced like 'sh' (श); and the vedic pronunciation of 'sh' (श) is 'kh' (ख) as 'purusha' (पुरुष) = purukha (पुरुख). So 'satti' (सति) is pronounced 'kha'tti' (खति) or 'kha'ti' (खाति). This word is often wrongly spelt, — 'kha'nti' (खन्ति) as 'kha'nti Bangla'.

Sukhma (सूक्ष्म), s'ukha (सुख) — dry..... S. root śush (सुष) — to soak. The letter 'sh' (श) is pronounced 'kha' (ख) under P. I, Ch. IV, page 35. Therefore S. śush (सुष) is pronounced 'sukh' in Prakrit. The past participle of this verb is made by addition of the S. suffix 'kt' (क्त) which has three pronunciations in Sanskrit as 'k' in 'sushka' (सुष्क), 't' (त) in 'krita' (कृत), 'n' (न) in 'śirna' (शिर्ष). The English has two pronunciations for 'kt' (क्त) viz. 't' or 'd' and 'n', as learn + kt = learnt; tear + kt = torn, push + kt =

pushed The Prakrits have two pronunciations 't' and 'n', as kri + kt = krita (কৃত), sukh + kt = sukhna (সুখন) instead of 'sushka (শুক) as in Sanskrit. In this the Prakrits do not follow the rules of grammar.

Jhanjhaníá (ঝনঝনিয়া)—dry sounding..... Onomatopœic. An object which is quite dry produces the sound 'jhanjhan' when struck by another dry object. Hence the Bengali word 'jhanjhaníá' means dry sounding, and the S. word 'jhanatka'ra' (ঝপৎকার) means the sound 'jhanjhan' (ঝনঝন).

Jhuna' na'rikal (ঝুনা নারিকল)—dry cocoanut..... The last word 'jhanjhaníá' is shortened to 'jhuná'.

Chit (চিত), chittar (চিত্তর)—placed on the back..... S. Chitra (চিত্র) — picture. 'Chitra' is pronounced 'chittar' (চিত্তর) or 'chit' (চিত). 'Chitkará' (চিত করা) or 'chittarkará' (চিত্তর করা) means to place a thing in the position of a picture which is generally on its back. Hence the position of a thing placed on its back is called 'chit' (চিত) or 'chittar' (চিত্তর).

Ka'it, (কাইত)—placed on the side.... From the Sanskrit root 'krit' (কৃত)—to cut, comes the word 'karttar' (কর্ত্তর)—a cutting instrument. In its oral form 'karta' (কর্ত্ত) becomes 'kát' (কাত), under art 15, page 43, and 'rí' (রী) retains 'i' making the word 'ka'ti' (কাতি) which by transposition of vowel 'i' under Part I, Ch. IV, art. 6, page 37, is pronounced 'ka'it' (কাইত). The cutting instrument

is always flat, and hence its normal position is on its side. Therefore the sidewise position of a thing is called 'kait' (কাইত). 'Kaitkarā' (কাইতকরা) means 'to turn a thing on its side'.

Upar (উপড়)—in the position of a thing lying or kept on its face, i. e. face below and back above.....S. 'ut' (উৎ) + 'pata' (পত) = B. 'utpata' (উৎপত) pronounced 'upara' which means 'opposite fall', or up side down fall. 'Utpata' drops the first 't'; and the last 't' is pronounced 'r' under Part I, Ch. IV, page 32, and thus it becomes 'upara' (উপড়).

There are many words in which the prefix 'ut' (উৎ) means opposite, as 'ut' + 'chhadan' - to cover = 'uchchhādāna' (উচ্ছাদন) which means opposite of cover, i. e. to uncover. 'Uchchhādān' (উচ্ছাদন) = B. 'uchhān' (উছান), as 'chāl uchhān' (চাল উছান) means 'to uncover the roof.'

Sriṅkhalā (শৃঙ্খলা) means order and 'uchchhriṅkhalā' (উচ্ছৃঙ্খলা) means out of order.

'Utkram' (উৎক্রম) is opposite of 'kram' (ক্রম) - order. It means out of order.

'Unnati' (উন্নতি)—to rise upwards, is opposite of 'nati' (নতি)—to bend downwards.

'Ubhut' (উভূত), 'ubhat' (উভত) — upside down...S. 'ut' (উৎ) + bhuta (ভূত) becomes Pra. 'ubhut' (উভূত) or 'ubhat' (উভত) in speaking. It radically means to be in opposite posture, i. e. upside down.

Het (হেতু)—bent..... S. 'abāhittha' (অবহিত্ত). By dropping the prefix 'aba' (অব) it first became 'hittha'

or 'hetṭha' (हेट्ठ) as in ancient Prakrit and Pāli. But since the prevalence of the practice of dropping the last 'a' (अ) or syllable in most of the Indo-European languages (see art. 9, page 39), the word 'hetṭha' (हेट्ठ) began to be pronounced 'het' (हेट्) by dropping the last 'a' (अ) and with it the letter 'ṭha' (ठ्) which could not be pronounced without a vowel on either side of it (vide art. 15, page 43). 'Abahittha' (अबहिथ) radically means 'concealing the size' which may be done by contraction or bending. If a stout man wishes to look smaller he bends and otherwise contracts the body. Hence the Prakrit word 'het' (हेट्) means bent.

Khusī (खुसी)—happy or pleased.....S. Sukhī (सुखी). The word 'sukhī' (सुखी) by transposition of letters under Part I, Chap. IV, art. 6, page 37, becomes 'khusī' (खुसी) i. e. the last consonant 'kh' comes first displacing 's', and 's' takes the place of 'kh', just as 'Bārānāsī' (बाराणसी) is pronounced 'Bānārāsī' (बानारसी).

Bejār (बेजार)—cheerless..... S. 'bi' (बि)—without + jwala (ज्वाल) — light = 'bijwala' (बिज्वाल) — without light. 'Bijwala', is pronounced 'bijwa'ra (बिज्वा) or beja'ra (बेजार). Ujjwala (उज्ज्वाल) and bijwala (बिज्वाल) may well stand as sister words, the first signifying 'lighted up' i. e. cheerful, and the last signifying without light i. e. cheerless. In the word 'bijwala' (बिज्वाल) the prefix 'bi' (बि) means without, as in (बिहृष), 'bimukh' (बिमुख), 'birāga' (बिराग), etc.

To find the derivation of a Prakrit word, the first

Art. 2 (a). How to find the Sanskrit form of a word from its Prakrit form? thing to enquire is if it corresponds with any known Sanskrit word or if it could be constructed with a Sanskrit root or stem. In the word 'bejar' (বেজার) it was found,

(1) that the B. prefix 'be' (বে) corresponded with the Sanskrit prefix 'bi' (বি).

(2) that in the category of words beginning with the letter (j) (জ) in the Sanskrit dictionaries there was a S. word 'jwala' (জ্বল)—light, which may be pronounced 'jwara' (জর) as in Orissa, 'r' being = 'l' under Part I, Ch. IV, S. 1, page 35.

(3) that 'jwala' if joined to 'bi' would make a word 'bijwala' (বিজ্বল) or 'bijwara' (বিজর) which would signify 'lightless' in opposition to the known Sanskrit word 'ujjwala' (উজ্বল) which means 'having light'.

(4) that the idea of cheerfulness is expressed in the European languages by the word 'light' as English 'delight', Latin *delectare*.

(5) that therefore 'bijwara' (বিজর) or 'bejar' (বেজার) would mean cheerless.

It should be noted that the word 'bijwala' (বিজ্বল) or 'bejara' (বেজার) being thus created in the Prakrit or oral language it must have been used in its Prakrit or modified form from the beginning, and might or might not have ever been used in its Sanskrit form.

The above is the process by which the unknown Sanskrit origin of a known Prakrit form is found throughout this book.

Birakta (বিরক্ত)—displeased.....S. Birakta (বিরক্ত)

Buddhimán (বুদ্ধিমান) — intelligent..... S. Buddhima'n
(বুদ্ধিমান).

Subudhi (স্ববুদ্ধি)—one whose intelligence is well directed.
.....S. Subuddhi (স্ববুদ্ধি).

Chatur (চতুর)—brisk.....S. Chatur (চতুর).

Chatpatia' (চটপাটিয়া) — brisk, quick..... We generally
say 'chat kare ja'o' (চটকরে যাও)
Art. 3. Idea of quickness ex. which means go as quickly as
pressed by the sound 'chat' (চট্) takes to utter
quick sounds. it, i. e. 'go very quickly'. We also
say 'pat kare eso' (পটকরে এস), i. e. come as quickly
as the sound 'pat' takes to utter it. 'Chat' and
'pat' are quick sounds and therefore the idea of
quickness is expressed by them, (vide last para of
page 6). 'Chatpatia' (চটপাটিয়া) therefore means quick
worker. The position of such words in the
language may be read in Part II, Chap. 1, art. 17,
page 209.

It may be asked why these sounds are selected in
preference to other sounds which could be uttered as
quickly as 'chat' and 'pat'. The answer is that
not only these but many other sounds are used not
by preference but by precedence simply because
they have been so used before.

But it may be asked again why these quick sounds are used in preference to words 'druta' (द्रुत), 'sighra' (शीघ्र), etc., which are the regular words of the language. The reason for it is also quickness, for these sounds express the idea more quickly than the words 'druta' (द्रुत) or 'sighra' (शीघ्र), and oral language always seeks expediency, as literary language seeks elegance, dignity, etc. Besides, owing to the natural fondness for every thing new, men are so eager to use a new word in place of the old ones that he would sometimes create a new one either out of old materials, as 'hejâr' (हेजारा)—cheerless, and the next words 'tukhar' (तुखर) and 'tujwâr' (तुज्वार); or by the natural principles of creation of language mentioned in Part I, Chapter I; as Eng. 'ticker' for 'watch'; B. 'kâmrâna' (कामरान) for 'dañsan' (दंशन)—to bite.

Tukhara (तुखर)—very sharp; very intelligent..... S. 'ati' (अति) + 'khara' (खर) = 'atikhara' (अतिखर) which is pronounced 'tikhara' (तिखर) or 'tukhara' (तुखर) by dropping the initial 'a' under the law of 'aphæresis' in Part I, Chap. IV, art. 8, page 39, and means very sharp, intelligent.

Tujwâr (तुज्वार)—very shining..... S. 'atyujjwala' (अत्युज्ज्वल) drops the initial 'a' (अ) by the law of aphæresis under Part I, Ch. IV, art. 8, page 39, and retains 'tyujjwala' or 'tujjwâra' (तुज्वार), for 'l' = 'r' under Part I,

Ch. IV, art. 3, page 35. 'Tujwár bálak (তুজ্বার বালক) means a very shining boy. (See art. 2(a) of this Chapter) page 327.

Chāñdkhátá (চাঁদকাটা) — exquisitely beautiful S. Chandra = chañd + karta = kátá. 'Chāñdkátá' means cut out from the moon. The moon is emblem of beauty. So an exquisitely beautiful lad or girl is described as made of 'a slice of the moon'.

Chálák (চলাক) — brisk..... S. Chalat (চলত) — full of motion or activity i. e. 'brisk' as Art. 5. K(ক) opposed to motionless which means t(ত). dull. 'Chalat' is pronounced 'chálák' (চালাক) because sometimes 't' (ত) changes to k(ক) as Sanskrit chalu (চলত) — let him move, is pronounced 'chalaku or 'chaluk' (চলুক) in Bengali. S. 'nyakkár' (আন্ধকার) — expression of hatred = B. nyatkár (আন্ধকার).

Kharkhariá (খরখরিয়া) — quick, hot, sharp.....S. Khar (খর).

Tartariá (তার তরিয়া)—quick.....S. Twar (দর).

Murkha (মুখ), mukku (মুকু) — uneducated. S. murkha (মুখ).

Boká (বোকা) — devoid of intelligence like a goat.....S. Barkar (বকর)—a goat.

Barbar (বর্বর)—fool..... S, Barbar (বর্বর). The northern part of Africa called the Barbary states was inhabited by a people who had commercial

intercourse with India as well as Europe. The Indians called them 'barbar' (बरबर) and the Europeans called them 'barbarians' ; because it is a part of human nature to call a foreigner a fool, on account of his outlandish dress and habit. Hence the Sanskrit word 'barbar' (बरबर) means a fool, and the English word 'barbarian' means a savage.

Bad (बद्) — bad..... S. Manda (मन्द). This Sanskrit word first turned to 'band' (बन्द्) as in Pa-thu, and then to 'bad' (बद्) as in B. Prakrit. The English word 'bad' is also from the same source.

Nashṭa (नष्टे)—corrupt, wicked.....S. Nashṭa (नष्ट).

Nāṭhā (नाथ)—corrupt, wicked.....S. Nashṭa (नष्ट). The Prakrit pronunciation of 'nashṭa' is 'nāṭ' or 'nāṭhā'.

Kháráp (खराप) — bad, corrupt..... S. 'Kharpar' (खर्प) —wicked. Kharpar in speaking, is pronounced kháráp (खराप) by transposition of letter under Part I, Chap. IV, Sec. 2, page 37 ; and by elision of the last 'r' (र). The English word 'corrupt' may be derived from the same root ; for 'r' being = 'f' under Part I, Chap. IV, page 32, 'kharpar' (खर्प) may change to 'kharpt', or 'corrupt'.

Balad (बलद्) — unintelligent.....S. Balibadda (बलिबद्ध) —an ox. 'Balibadda' (बलिबद्ध) drops the second 'b' (ब) and becomes 'balyadda' (बल्यद्ध) = 'balada' (बलद्). It means one as senseless as an ox.

A'nápi (আনাড়ী)—unfit.....S. 'a' (অ) not + 'arha' (অর্হ)—fit, as in 'pujárha' (পূজার্হ) = Pra. anárha (অনার্হ) or 'ánárhí' or 'ánápi' (আনাড়ী), which means 'unfit'.

Nirbudhi (নিৰ্ভূদ্ধি)—having no intelligence at all.....S. Nirbuddhi (নিৰ্ভূদ্ধি). Though there are so many words signifying want of intelligence yet the attraction of novelty is so strong that men are often tempted to use mutilated words of foreign language such as 'bekub' 'betámiz', 'beákkal', 'ishtift' (stupid) etc., and the compilers of Bengali dictionaries are too glad to include such words to swell the size of their books any how, and thereby indirectly support the new-forged idea that the modern languages are but so many mixed non-Aryan tongues.

Sidhá (শিধা) — straight, straight forward, honest.....S. Sira (শির) + dhá (ধা) = síradhá (শিরধা) which by dropping 'r' (র) becomes 'sidha (শিধা). S'iradhá = B. sírdhá = sidhá. Its literal meaning is 'directed towards the head'. 'Head' here means the end of a line, as two 'máthás' or heads of a line or road or rope, means the two ends of a line, etc. If the line changes its course, it ceases to be direct or straight. Hence sírdhá or 'sidhá' means straight.

Terá (তেরা), terá (তেরা), teryá (তেরা) — bent, not straight, not straight forward.....S. Tirjak (তির্জক), The 'k' (ক) in this word is the well known 'swarthe' 'k' (ক) of the Sanskrit. The real word is 'tirya' (তিৰ্য) which is pronounced 'teryá' (তেরা) or 'terá' (তেরা) in speaking.

ADJECTIVES SPECIALLY USED BY WOMEN 333

Págāl (পাগল)—insane.....S. **Pák** (পাক) + **álu** (আলু) = Prákrit Pákálu. 'Pák' means 'whirl', or unsteadiness, and 'álu' (আলু) means 'with' or having. Therefore 'pákálu' or pákala' or 'págala' (পাগল) means having unsteadiness of the mind.

Byasta (ব্যস্ত)—impatient.....S. **Byastha** (ব্যস্ত).

ADJECTIVES SPECIALLY USED BY WOMEN.

Women are most conservative in language. Therefore the origin of some words which are specially used by them in their private apartments where no foreign words can find direct access, are traced below.

Gastáni (গস্তানী) — a term of abuse..... S. **Galastani** (গলস্তানী) which literally means a she goat. Hence a girl having the character of a she-goat.

Náikáni (নায়িকানী) — having the character of a heroine in a drama.....S. **Náyiká** (নায়িকা)—heroine.

Gittháni (গীতানী)— a brisk girl.....S. **Giratha** (গীরথ) — messenger. Hence 'gittháni' (গীতানী) implies 'over brisk' like a messenger.

Poátí (পোয়াতী), **polátí** (পোলাতী) — with child ; having children..... S. **Putrabati** (পুত্রবতী). 'Putra' = 'po' (পো), 'bati' = 'wátí' (ওয়াতী) ; po (পো) : wátí (ওয়াতী) = 'powatí' (পোয়াতী). Again 'l' (ল) and 'r' (র) = 'l' (ল) under P. I, Ch. IV, p. 32 and 35. So 'putra' = pulla = 'polá' (পোলা). Polá + wátí = 'pola'wátí' or **polátí** (পোলাতী) or **powatí** (পোয়াতী) by dropping 'l'. It means 'with child', or having children.

Bāñjhá (বাঁজা)— barren.....S. Bandhya (বন্ধ্যা). 'Dha' (ধ) = 'jha' (জ) under Part I, Chap. IV, page 34.

A'iotf (আইওতী), 'aiostri' (আইওস্ত্রী), 'áio' (আইও), 'eo' (এও)—having husband living..... S. A'ttastri (আত্তস্ত্রী)—literally 'a taken woman' i. e. married woman. "A'tta may be pronounced áttya (আত্যা) or 'áya' by dropping 't'. So, átta (আত্ত) + stri (স্ত্রী) = áyastri (আইওস্ত্রী) or áyoti (আইওতী).

A'ibara (আইবড়া)— immediately marriageable girl.....S. Abyurha (অব্যুঢ়). 'Urha' (উঢ়) means engaged. 'Bi' (বি) + 'urhá' (উঢ়া) = byurhá (ব্যুঢ়া), which means fully engaged. 'A' (অ) + 'byurhá' (ব্যুঢ়া) = abyurhá (অব্যুঢ়া) = Pra. 'áibara (আইবরা) which means not fully engaged i. e. not yet married but, about to be married.

Dhíringf (ধীরিঙ্গী)— a tall woman..... S. Dhírhángf (দীর্ঘাঙ্গী). It is pronounced 'dhírángf', or 'dhíringf' (ধীরিঙ্গী). Tall men are called 'dherengá' (ধেরেঙ্গা).

Chhidwatf (ছিহতী)—a term of abuse applied to women... S. Chhidrawatf (ছিহ্রবতী). It means one who has holes or faults in her ; just as in English 'to pick a hole in one's coat' means to find fault with a person. Chhidrawatf (ছিহ্রবতী) by dropping 'r' = chhidwatf (ছিহতী).

Nánnatf (নার্তা)—a term of abuse applied to women... S. Nárf (নারী)— woman + S. nyak (ন্যক)— hated = 'nárínyak' (নারীন্যক). It means hated of women. 'Nyak' (ন্যক) in B. Prakrit is pronounced 'nyat' (ন্যৎ) as S. nyakkar (ন্যক্কার) = B. Prakrit 'nyatkar' (ন্যৎকার) and t (ত) = k (ক) under art. 5, page 330

So 'na'rinnyak' (नारीन्यक) = 'nárinyat' (नारीन्य) = 'narnyat' (नारन्य) or 'nannat' (नान्न), and adding the feminine suffix 'i' (इ) to 'nannat' (नान्न) we get the word 'nannatf' (नान्नतो). It means hated of women. In short S. 'narinyak' (नारीन्यक) = B. Prakrit 'nárinyat' (नारीन्य) = 'narnyat' (नारन्य) = nánnat (नान्न) = nánnatf (नान्नतो). A lengthy explanation does not imply laboured derivation (see the derivation of the word 'kowf' in page 310).

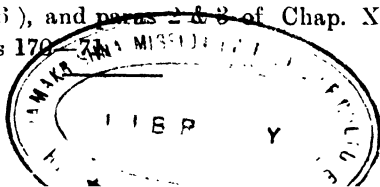
It is generally believed that the changes suffered by the Prakrits are caused by time, but in most cases it is not so. The changes are generally caused by difference of education and character of the speaker. While a Pandit would say 'narinyak' a vulgar man would say 'nannat,' and time has nothing to do with it. One would pronounce the word 'nárinyak' fully in a public meeting, where it is his principal aim to speak elegantly and effectively : but when he speaks at home he would pronounce it 'nannat' because there he speaks freely without any exertion. It is so in all languages, as in English.

<i>Literary</i>	<i>Oral</i>
Must	Mus
Governor	Govnor
General	Genl
My	Me
Him	Im
Them	Em
Worcestershire	Oostershure
Lindsay Street	Linzi Street

Such changes are not worked by time but by education and character of the speaker.

We shall now close this Chapter and with it the book, with the remark that the origin of no less than twentyeight classes of the essential words of the Bengal Prakrit has been traced in the last six Chapters to ascertain what proportion of non-Aryan words if any, has been introduced into the vital part of the language, but none has been found, and that is sufficient for the purpose of the book. All laws and processes of formation and modification of words have now been brought to light and all words may now be similarly traced by the same laws and rules.

The principal point of difference between the Sanskrit and its modern Prakrits is that the literary form of the Sanskrit abounds in irregular declensions and conjugations which seem to be nothing but practices of different communities adopted in S. literature. (Vide art. 4, page 12.) These are not to be found in the modern Prakrits in which the suffixes are applied to the roots or stems with more regularity, e. g. *chir* + *kt* = Pra. 'chirta', pronounced ('chiltá'): but in Sanskrit *chir* + 'kt' = *chirna*. 'As' (अस) + 'anti' (अन्ति) = Pra. 'asanti' in Orissa and 'ásenta' or 'ásen' (আছেন) in Bengal, but 'santi' (सन्ति) in Sanskrit. The other points of difference are explained in pages, 12 (art. 4), 13 (art. 5), 50, 52, 64 (art. 6), and paras 2 & 3 of Chap. XIV of Part I, pages 179-211.



APPENDIX.

APPENDIX.

II.

What "Bhā'shā'tattwa" is and how its first edition in Bengali was received by the public.

Indian Institute.

OXFORD

22nd July, 1914.

Dear Mr. Sen,

It was very kind of you to send me a copy of your excellent work on the philology of the Bengali language. I had no time to study it during the term, but am now reading it and finding it most interesting and instructive. It is a useful work, well written and full of valuable information on the history and formation of my favourite language 'Bengali'. There is much to learn from it. My only regret is that it is not in English, so that my pupils, and students of Bengali generally, might profit by its perusal.

With many thanks and best wishes for your welfare.

Believe me,

Yours sincerely

J. T. BLUMHARDT.

(Prof. Indian Institute Oxford)

Calcutta the 18th Oct. 1917

I have read the Bengali work named "Bhā'shā'tattwa" by Babu Srinath Sen with very great pleasure. It treats of the philology of the Bengali language and is admirably suited to be made a text book on the subject for University

candidates. It is perhaps the first work of its kind in the language and the author deserves encouragement at the hands of the public.

Rajendra Chandra Sastri
Rai Bahadur.
Government Translator,

Pansahala (Hugly)
July 3rd 1910.

My Dear Babu Srinath,

I have read your letter of 27th June with a feeling of respect for your opinions. In fact I fully agree with you. I shall preserve your letter for publication in our journal "Devnagara". I shall feel obliged by your conveniently seeing me at mine in Calcutta, 80 Grey Street, so that we may talk over the subject. * * *

Your's sincerely
(Hon'ble Justice) Sarada Ch. Mitra.
Retd. Judge of the High Court, Calcutta.

Dear Sir,

The work that you began at Baraset or probably earlier has been completed in a very admirable way. It meets satisfactorily the requirements of the country. The people in general consider that the present Bengali spoken or written language is different from Sanskrit and has no connection with it. Your work will clear away the doubts hitherto entertained. Please consider me a subscriber to your next issue, Part II.

Kailash Chandra Chatterjee.
Retd. Asst. Surgeon, Baraset.

Sir,

* * * * Though we know that the Bengali language is derived from Sanskrit, yet no one has, up to this time shown by facts and figures how it could be so derived. This has given birth to different opinions about the origin of the Bengali language, and has become the cause of reckless despotism exercised over the language by those who held such opinions. The advent of your book at such a critical time has supplied us with a most keenly felt desideratum * * * * *

The Hon'ble Brojendra Kishore
Roy Chowdhury, M.A.

(Translated from Bengali)

Sir,

I never doubted that the Bengali language was but a modified form of the Sanskrit. But the manner in which you have shown the identity of the ordinary spoken form of words with the Sanskrit is new and should be learnt by all. Our countrymen will undoubtedly be greatly benefited by this book.

Abinash Chandra Banerjee B. L.
Pleader.
30-7-14.

Dear Sir,

We shall be much obliged if you will please send us a copy of "Bhashatattwa" (the Truths of Language) Part I and any other number if published. Please send them per value payable post.

Yours faithfully
Thacker Spink and Co.
Calcutta.
27-3-1901.

Sir,

Accept the thanks of "Shahitya Parishad" for your present of the first part of your book called "Bhashatattwa".

* * * *

We have derived great pleasure by reading it. It is the first book of its kind in the Bengali language, your deep research, learning and insight into the language as shown in the work deserves highest praise. It is hoped that by the blessings of God and encouragement of men of learning, you will soon complete the work by publishing the second part, and thereby establish an imperishable reputation in the Bengali language.

Ray Jatindra Nath Chowdhury, M. A.

President of the

"Bangiya Shahitya Parishad"

(Literary Society) Calcutta.

(Translated from Bengali)

"Hetabadi" of 24th Kartick 1307.

Review.

"Bhashatattwa" By Srinath Sen. This is the first part.

This book, it seems, presents the first philological view of the Bengali language. It is still incomplete and we cannot say that it has no fault; but we have been charmed by its merits. Those who are interested in the origin of, and the changes undergone by, the Bengali language must praise the author very highly. The readers may not agree with him in all points but none can deny that he has presented to them a new subject for study and culture.

Sir,

I am very glad to receive a copy of your Bhashatattwa. I have read it fully from beginning to end and some parts of it more than once. I can say with all my heart that it has removed a great want of the Bengali language. Your explanation of the substantial identity of the Sanskrit and Bengali is so excellently made out that it is impossible to refrain from expressing our heartfelt gratitude to you. Though we may not agree with you in certain points here and there, there can be no doubt that your Bhashatattwa is a specially glorious work in the Bengali language.

Sasadhar Roy M.A., B.L., M.R.A.S.

Author of "Tridip Bijay"

(Translated from Bengali.)

"Hindu Rajika" Rajshahi

Review.

Bhashatattawa Part I By Srinath Sen, * * * We are not aware if any previous enquiry has been made by any one regarding the origin of the Bengali language. It is the first venture in this field of work. Though we may not agree in certain points the book is of a very high order and will be of help to the improvement of the language.

(Translated from Bengali.)

"Basumati", Calcutta 30th Kartik 1307,

Review

Bhashatattwa by Srinath Sen. It is an enquiry into the origin of the Aryan languages of India. The author's deep research and love of the language is really praiseworthy. This book will be a great gain to those who delight in philology.

Extract from Calcutta Gazette.

“Bhashatattwa” or Truths of language by Srinath Sen Rampur Boalia. Being an attempt to deduce from Sanskrit the grammatical structure and vocabulary of Bengali with a view to proving the substantial identity of the two languages. The phonetic principles which regulate the passage of words from Sanskrit into Bengali and other Prakrits are clearly stated while the Chapter on deduction of Bengali case suffixes and verbal forms from Sanskrit disclose a true philological insight on the part of the author.

My Dear Srinath Babu,

Thanks for the book you sent to me. It is the first philological work in Bengali.

Yours sincerely,

Lalit Kumar Bose, B. A. Munsil.

“Indian Empire.”

Bi-weekly July 20-1900.

Bhashatattwa Part I by Babu Srinath Sen, Deputy Magistrate of Rajshahi. In this book the author has proved that in different provinces the same Prakrit which was the spoken language of the illiterate of the Sanskrit age, has been reduced into writing and have assumed different names such as Bengali, etc. The author has indicated the transformation of Sanskrit letters into Bengali ones, Sanskrit words into Bengali words. Infact Bengali has been shown to be the spoken language of Sanskrit. The author has exhorted Bengali writers not to introduce if possible foreign words into the language and thereby change

its character. We are thankful to the author for the service he has done to the Bengali literature and trust that the Bangiya Shahitya Parishad will help the author in his excellent and highly useful work, we shall welcome the issue of other parts of this really valuable book.

Dear Sir,

I must thank you very much for your little book "Bhashatattwa" which you have been kind enough to send me. I have been reading it with much interest.

I am yours truly,

F. E. Pargiter I.C.S., Dt. Judge, 24 Pergs.

The "Amrita Bazar Patrika"

Thursday, July 26, 1900.

Bhashatattwa by Srinath Sen (Deputy Magistrate). The book under notice can boast of being the first of its kind in Bengali. Babu Srinath Sen has * * attempted in his work "Bhashatattwa" to lay the foundation of the philology of the Bengali language and also the other dialects of India to some extent. He has essayed to demonstrate that the current Bengali language is but a modification of the refined Sanskrit, and we declare without fear of contradiction that his commendable efforts in this direction has met with a large measure of success. We wish we could illustrate our remarks by abundant quotations from this very interesting work on the philology of the Bengali and Sanskrit. But the difficulty of quoting Bengali and Sanskrit in Roman character stands in the way. In conclusion we sincerely congratulate the author of the book on his undertaking the novel task of writing a work on the philology of the modern vernacular of the lower Ganges.

The "Bengali" 26th Nov. 1900.

"Bhashatatta" by Srinath Sen, Part I published by Shanyal and Co., 26, Scots Lane, price Re. 1.- Babu Srinath Sen has done a service to the Bengali language by the publication of the book. We recommend it safely to the notice of every one who has anything to do with Bengali and wants to see how the language has been formed.

Ghoramana, the 24th July, 1900.

Dear Sir,

I beg to be excused for the delay in acknowledging with thanks the receipt of your "Bhashatatta" which you kindly sent to me. I have now finished your book and I must say I read it with pleasure and profit. Your attempt to show that the Bengali is but a spoken form of the Sanskrit and not a separate language derived from the Sanskrit origin, has been fairly successful.

I remain,

Dear Sir,

Yours sincerely,

Akshay Kumar Maitra

Author of "Serazuddowla".

Chittagang 14-8-1900.

My Dear Srinath Babu,

I have received a copy of your Bhashatattwa. From the time I had the privilege of seeing the proofsheets I have been impressed with the amount of labour and thoughts it must have cost you.

I have no doubt that your work will be appreciated by the thinking public as an interesting and scholarly treatise * * *. There is much to learn in your book and I hope it will be favourably received in learned circles.

Yours Sincerely
 Nobin Chandra Das M.A. B.L.
 Dy. Magistrate, author of
 Ancient Geography of Asia,
 Author of Ramayan, Raghuvanghisa
 in Bengali and other works.

(Translated from Bengali)

Sir,

I acknowledge with thanks the receipt of a copy of your "Bhashatattwa" * * *. By it you have deserved thanks of those who take interest in the philology of the Bengali language. In this subject you have first shown the way.

Harendra Nath Datta.
 Attorney, High Court.

"Indian Mirror" 24th April, 1901.

Bhashatattwa--An investigation into the Aryan languages of India. By Srinath Sen, Part I. The object of this book is to show that the Bengali, Oriya, Hindi and other similar languages are not a mixture of Prakrit and non-Aryan languages, as is generally held, but they represent nothing but Prakrit alone. The terminal changes which some of the words have undergone being due to the habits and idiocyncrasies of the people of different divisions or districts where they are spoken. The writer has taken the trouble

to deduce the rules which guide the changes from the original Sanskrit into the Aryan dialects of India. He shows by exhaustive illustrations how Sanskrit words have been Prakritised and Prakrit words have come to be localised. In this Part of the book before us the writer has treated the subject in a grammatical form and all interested, must anxiously await the publication of further instalments in which no doubt the writer will attempt his best to prove his thesis. From a philological point of view the book under notice is simply invaluable.

Noakhali, 20th Dec. 1900.

Dear Sir,

Very many thanks for your "Bhashatattwa" * * *
I have not even yet had time to read more than the first four chapters, but what I have read has pleased me very much and I shall be glad not only to finish the first Part but read the others when they appear.

I may mention that I had the pleasure of discussing your book and its subject lately with Mr. (now) Sir Robindra Nath Tagore.

A. P. Pennel, I.C.S.

Dt. Judge.

INDEX TO PART II.

Transliteration of Sanscrit words.

- a (अ) = o, as in 'pot' ; á (आ) = a, as in 'art' ;
 e (ए) = ay, as in 'play' ; ñ (ञ) = n, as in 'monsieur' ;
 t (ट) = t (cerebral) ; t (ठ) = t (dental) ;
 i (इ) = i, as in 'index' ; í (ई) = ee, as in 'feel' ;
 ś (श) = sh, (patatal) ; sh (ष) = sh, as in 'clash' ;
 s (स) = s, as in 'sit' ;

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9	14	krite	krite ...
11	19	utilitorian	utilitarian
15	art 7	system	syntax
31	6	ড (l)	ত (t)
32	17	ন ()	ন (l)
37	20	gail	gáil
37	21	ali	áli
37	21	ail	áil
43	24	গ	গব'
44	art 17	doordo	do or do
50	21	hot	not
53	21	haddañ	hadda
57	20	art 3	page 34
57	21	art 7	page 40
57	24	art 3	page 32
64	11	3	2
68	9	a	á
71	5	ব	ন
72	26	ক	ঐ
73	6	átriñs	áþtriñs
86	12	athuba	athabá
97	21	Sadskrit	Sanskrit
100	4	সিদ্ধো	সিদ্ধো
106	16	and	and those
110	7	words	word
115	16	these	those

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118	17	३	2
128	8	belittle	belittle
129	21	3	2
131	17	this	next
144	14	Beagali	Bengali
151	15	Achatfā	Achālih
153	25	Achālashṭam	Achālishtar
154	2	Italicised	A, sh, m
154	16	chalillām	chalittām
157	11	byadding	by adding
164	24	কুজলিল	কুজলিল
166	7	constraction	construction
206	11	হর	হর
215	19	বাহগর্ভ	বাহগর্ভ
216	1	English	Englishmen
216	3	Prakrit	Prakrits
219	11	word	words
228	1	মেটন	মেটন
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268	18	metcor	meteor
276	16	surved	curved
303	22	বাকর	বাকর
309	4	stick	stick.
309	22	byelision	by elision
312	17	ñ ()	ñ (w)
324	22	Karttar	Karttarā
332	1	(অ) not	(অ)—not
334	7	আন্ত	আন্ত

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Bound by

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